

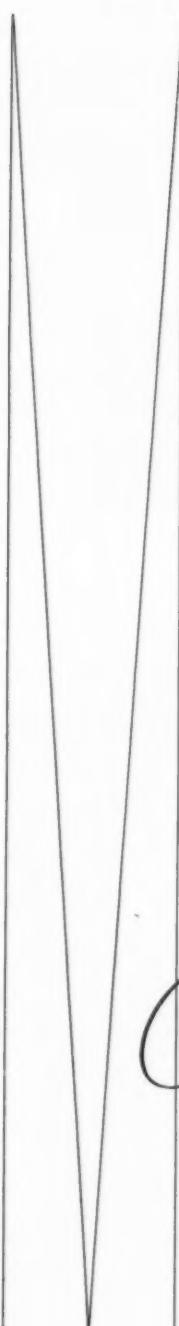
S BY

Beattie



BEATTIE-WATTS STUDIO

2 West 46TH Street, New York City • CO 5-4842 • REPRESENTATIVE: John Duffy



Meinzingen Illustrations, Inc.

3-263 GENERAL MOTORS BUILDING

DETROIT 2, MICHIGAN

TRINITY

2-6060

2-6061

2-6062

detroit is busy

BILL JOHNSON

There are two kinds of opportunities in Detroit today. There are many good opportunities in jobs and many of them are good opportunities to do a good job—the latter being important to most and absolutely necessary to many.

While there are jobs for artists and art directors of almost all styles, sizes and shapes, the big demand is for youth. Young men, with experience enough to be productive, and with potential, will find opportunities everywhere in the area—probably more than in any other major art center in the country.

This condition is due to the huge volume of advertising prepared in this area, coupled with the toll taken in young artists by the armed services in the past few years. Numerous ad agencies and most of the art services have found this to be true.

Quite a lot of experienced talent has moved into Detroit recently, which indicates activity on that level.

A survey provided this information on specific talent:

1. Art Directors—a number of jobs open in the \$5,000 to \$10,000 a year bracket, with a variety of accounts to work on.

2. Studio Layout Men—several studios are looking for young layout men with individual design ability. One known studio needs an art director for its layout department.

3. Illustrators—young illustrators with potential can get all kinds of experience here. One studio guarantees \$300.00 to \$400.00 weekly to the right man.

4. Automobile Artists—the volume of business led one studio owner to state that automobile artists are needed more than at any time in the history of the industry. There are numerous opportunities for mechanical illustrators. Good retouchers are at a premium.

5. Lettering Artists—several studios expressed the desire to hire a creative lettering man.

6. Photographers — young illustrative photographers find great opportunities with established studios or free lanceing.

7. Salesmen—doing great.

The increased advertising expenditures have Detroit artists and art directors bustling and many staffs overworked. There are all kinds of opportunities for talented people. Agencies, studios and advertisers are looking for new conceptions in advertising design and art. The big demand is for young talent that can contribute something new and better.

Announcing The Studio Opening of *Wesley Balz* PHOTOGRAPHIC ILLUSTRATION

17 East 45th St., N. Y.

MU 7-4771

3D
Leading Advertisers
place their trust
and confidence in
the skilled 3D
experience of...

SCIENTIFIC ENGRAVING*

COMPANY

406-426 WEST 31 ST., N. Y. • PHONE 4-1395-6-7-8

COLOR
HALFTONE
LINE
"DIRECT FROM
OBJECT" ENGRAVING
(Jewelry, stamps, coins, fab-
rics, etc.) Effects substantial
savings in catalogue produc-
tion . . . Accounts serviced
throughout the U. S.

*Founded 1919

COMPLETE STOCK
artists & drafting supplies
AT LOWEST PRICES
new york central supply co.
62 THIRD AVE. (NEAR 11TH ST.) N. Y. 3, N. Y.
GRAMERCY 3-5390





Richard Avedon

-for
black & white
layouts that
are to be
changed to

COLOR

use flexichrome color prints

Flexichrome will solve the problem
quickly and economically.

Flexichromes will reduce engraving
and production costs. They are good
for comprehensives and finished art work.

Flexichrome prints for versatility . . .

Backgrounds, subject matter can be
changed easily without having
the expense of retakes.

Stock black & whites

can now yield reproduction quality
color prints. The possibilities and
variations are too numerous
to mention here. This may be the time
for a pet idea to come to life in color.

For those who do their own coloring
we supply the finest quality

Flexichrome Matrices. For a slight
additional cost, we can supply a
matrix dyed any color you desire.

We invite inquiries . . .
Our complete services
include Custom Ektachrome Processing,
Flexichrome, Duplicate Transparencies,
Color Slides, copying
art work, Carbro
Prints, Ektacolor, Sep-
aration Negatives.

Associate:
Leonard Zoref

COLOR SERVICE
10 EAST 46th ST., N. Y. 17 • MU 7-2595

KURSHAN
&
LANG

Why We Trade "Trade Secrets" with Our Competitors

DUANE C. SALISBURY, PRESIDENT
GRAPHIC ARTS ASSOCIATION OF MICHIGAN

Visitors from foreign countries often express amazement at the free and easy way in which we Americans pool our knowledge, plans and effort in the work of countless industrial and business associations covering almost every field of human activity.

To them the strange thing is that the membership of these associations consists, more often than not, of concerns that are competing vigorously with one another for business in the same or similar fields.

"Why," these visiting tycoons inquire, "should you share trade secrets with your competitors? It doesn't make sense."

Nevertheless, American genius for organization has been as important a factor as American inventive and technical skills, in making this the richest, most powerful nation on earth. And it is a phenomenon that could not occur except in a capitalistic country, under a system of free enterprise.

It is easy to forget, at a distance of five centuries, that the Graphic Arts industry is the oldest of man's mass production enterprises. It is also, according to recent figures one of the largest U. S. industries — ranking third in number of establishments, eighth in salaries and wages, ninth in number of employees.

The fantastic growth of the Graphic Arts over the past 50 years has come

PRODUCTS FOR THE ADVERTISING ARTIST

New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?
Here's one that really works! New E-Z Frisket is
made with a rubber base adhesive that adheres to
photographs or drawings and comes off clean. Use
it on retouched areas without worry, leave it
on for long periods without injuring your copy. It
comes to you ready for use—the adhesive is already
ready on the back. Only genuine E-Z Frisket has
the rubber base adhesive especially formulated for
retouching. Still skeptical?
— write for free sample.

No. 133—24" x 5 yds. \$4.00 roll

No. 134—24" x 20 yds. \$12.00 roll



TOMKINS TELEPAD

Leading agencies and
studios use the Tomkins Telepads to make
neat, orderly, TV
"storyboards." Each
pad contains fifty sheets of fine white visualizers
paper. Each sheet is
divided into 12 perforated
sections that have
preprinted areas for
video and audio continuity.
A real time saver!
\$3.50 each \$38.50 Doz.

FREE: "BROWN INK," published
monthly, keeps you up-to-date on
the newest ideas for artists.
Write on your letterhead.

ARTHUR BROWN & BRO
3 WEST 40th STREET, NEW YORK



ATTENTION: ARTISTS

OPPORTUNITY • SECURITY
ENJOYMENT

NEW OPPORTUNITIES

Nationally recognized advertising agency in agricultural and industrial fields has opening for several top-notch artists—layout, finish, or studio men—capable of the finest work.

LONG-RANGE SECURITY

Established firm, A-1 client list, offers top wages; profit-sharing and pension plans; insurance, hospitalization, paid holidays and vacation.

ENJOYABLE CONDITIONS

Work with contented, congenial group of enthusiastic co-workers, who live 5-10 minutes from work, in large central Illinois city, where cost of living is less than metropolitan areas.

Get your samples together and write
Box 802 for immediate interview.

Art Director & Studio News,
43 E. 49 St., New York 17, N. Y.

Joseph Torch

ARTISTS' & DRAFTING SUPPLIES

for the Studio Trade
"The Best for Less" — Framing & Matting
Chelsea 3-3534 147 W. 14th St.
(Near 7th Ave.)

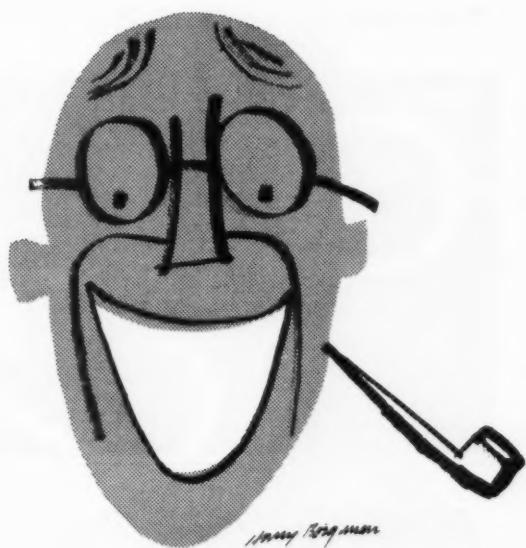
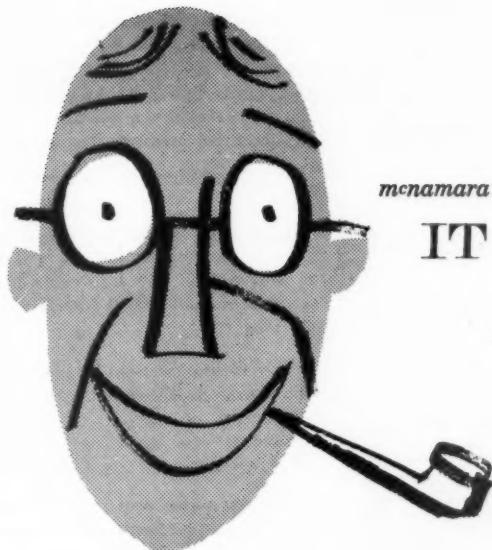
mcnamara brothers art:

IT'S ON TIME...



mcnamara brothers art:

IT LOOKS GREAT...



mcnamara brothers art:

IT'S PRICED RIGHT!

MCNAMARA BROTHERS

LARGEST SUPPLIER OF ART TO THE AUTOMOTIVE INDUSTRY

WOodward 1-9190

38TH FLOOR PENOBSCOT BUILDING DETROIT 26, MICHIGAN



**one picture
is worth at least
one
thousand words**

just try *Rembrandt* casein tempera colors for comps!
— paint right on photographs or stats!

BRILLIANT • VERSATILE • PERMANENT • NON-BLEEDING • FREELY INTERMISCIBLE

for color chart and information:

TALENS & SON, INC.  **UNION, N. J.**

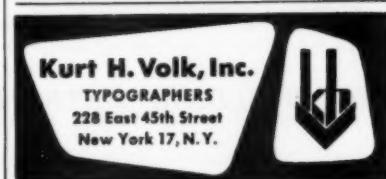
DICK CHENAULT, INC.
art service

JOHN HAMMER
CHARLES HAWES
VICTOR KALIN
STAN KLIMLEY
LEN DEHMAN
ART SEIDEN
NED SEIDLER

17 east 48th street
new york 17, n. y.
PLAZA 1-0095-6

contact
MITCHELL MARCONE
STACY C. MATHAS

ANTHONY
Lettering
PLAZA 3-4394
SCIARRINO



from services rendered to all other industries in the land. It would have been impossible without the uniquely American type of co-operative organization responsible for close teamwork among many separate trades and crafts.

Today the printing industry is well represented at the national level by a strong and progressive organization — Printing Industry of America founded in 1945 with the Graphic Arts Association of Michigan as one of its component units.

The policies and activities of our own state association we believe well illustrate the many ways in which the best traditions of American co-operative effort can be practically applied not only for the benefit of members but for the good of the industry and in the interests of our clients.

As an association we are responsible for the maintenance of high standards of work — with the knowledge that any sacrifice of quality will forfeit success in the long run.

The various sections of our membership work closely together for the improvement of services methods and equipment — to speed production and effect economies of time and money.

Our mainline promotion is designed to bring more Graphic Arts business to Michigan producers. The petty aspects of local competition are largely forgotten in this broader effort.

We hold ourselves responsible for the preservation of high ethical standards — that our prestige as an industry may not be jeopardized by questionable trade practices.

We are deeply concerned with the education and training of apprentices in our various crafts — to assure a constant flow of new blood in the veins of a rapidly growing industry.

As an association, too, we maintain a year-round program of public relations, industrial relations and labor relations activities, which have brought highly gratifying results.

The origin of the Graphic Arts Association of Michigan goes back to the founding of the Typothetae of Detroit in 1888. Today, our membership is at an all-time high, numbering about 400 active concerns.

This membership includes representatives of all the major Graphic Arts



Heavy Load?

We can give you a boost
with our complete studio
facilities.

Allured-Darr Illustrators
20 W. Bethune Detroit 2, Mich.
TRinity 1-2648

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CARL CHALFANT ASSOCIATES

★ ADVERTISING ART ★

1010 DONOVAN BLDG., DETROIT 1, MICH.

TELEPHONE WOODWARD 2-3171 & 3172



• ektachrome
 • carbro
 • illustrative
 • industrial
 • fashion
 • still life
 • aerial

Dave Rosenfeld Studios

480 Lexington Avenue, New York 17, N.Y. • ELdorado 5-7610

george samerjan



creates • produces • direct mail • catalogs • annual reports • publications • brochures

80 WEST 40th STREET, NEW YORK 18, LONGACRE 4-7257

RALPH TORNBERG INC.

advertising photography

1780 BROADWAY, CORNER OF 57TH ST.
NEW YORK 19 • COLUMBUS 5-5864

GAYDOS

WA 8-4363

DESIGN-LAB

PL-9-1712-3

PHOTOGRAPHIC HAND LETTERED

SILKSCREEN PRESENTATIONS

trades and crafts, which operate as sections of the association — letterpress, offset and rotary printers; typesetters; photoengravers and electrotypers; advertising photographers, direct mail houses and binderies; art studios and some suppliers to the industry.

Even large and established concerns in our area do not always realize all the benefits of association services until they have seen its operations at close range as members. A brief listing gives an idea of their scope and variety:

Use of a large and well equipped headquarters office, with the full-time services of a manager and staff;

Representation of the various sections on the board of directors — keeping members constantly informed, and permitting a free interchange of ideas and close co-operation in solving major problems;

An invaluable headquarters service in the handling of labor relations, both for individual members and for the benefit of the industry;

A constant flow of news and information in a monthly association bulletin, and participation in such events as Printing Week and Graphic Arts conferences.

Educational classes in estimating printing and offset lithography costs, accounting, salesmanship, and management training.

A group insurance program which makes its benefits available to small businesses which otherwise could not obtain them.

Our complex industry, particularly in the Detroit area, has been developed over the years to serve America's greatest mass production manufacturers.

Only through co-ordination by the advertising agencies could such specialized service plants function successfully, and only with the steady hand of the art director could the scale between excellence and mediocrity be turned to the superior specimens daily on exhibit in our national publications.

The Graphic Arts industry has welcomed the significant leadership of the Art Directors Club of Detroit in staging its annual awards dinners. This activity has indirectly reflected credit upon the suppliers to the advertising profession. It stimulates pride in accomplishment and promotes a fine spirit of cooperation among the whole production team.

Proud of our record of reliable service
in

"art circles,"

everywhere

Since 1932



lewis
**ARTIST SUPPLY
COMPANY**

6408 Woodward - Detroit - Trinity 1-0150

Everything for the Artist

WATER COLORS & OILS • BRUSHES • EASELS • AIR BRUSHES
SIGN SUPPLIES • ARTIST ACCESSORIES & EQUIPMENT • DRAFTING SUPPLIES
ILLUSTRATION BOARDS & PAPERS • LAYOUT PADS • DRAWING BOARDS & TABLES
LACEY-LUCI • COLOR-AID • ARTYPE • BOURGES FILM • ZIPATONE • DOUBLETONE

MUST AN ART DIRECTOR BE WACKY TO BE GOOD?

FOREWORD:

A studio head who was once an A. D. himself, now tells for the first time, what's behind those legends. Every Art Director owes it to himself to read every word of the important message below.



President

If you are an Art Director, or employ an Art Director, or work with an Art Director, chances are that sooner or later you will run into some of the myriad legends concerning this out-of-the-ordinary calling, and the many out-of-the-ordinary people of which it is composed.

Right at the outset of this discussion, however, it can be stated with vigorous emphasis that Art Directors *do not have to be wacky* to be successful, and that while there may be a few individuals in the profession who are not, let us say, patterned along conservative conventional lines, there is absolutely no substance to the widespread rumor that most Art Directors are wacky. The fact is that they are a surprisingly normal and pleasant lot.

Yet Art Directors *do* fly off the handle; they *do* sometimes act a little daft; they *have* been known to throw things around the office and rave and rant like madmen. What's the reason for such odd behavior?

Where Blame Lies

To find the answer to these paradoxes, one must look behind the surface.

The casual lay person, entering an A. D.'s office, sees an apparently calm and self-possessed man or woman, usually sitting before a drawing board, busily engaged in roughing out visuals. These, while perhaps incomprehensible to the ordinary mortal, will in due time emerge as handsome, full color magazine advertisements, striking newspaper layouts or attention-compelling printed pieces.

What drives Art Directors mad is the difficulty in bringing about this transmutation. Between visual and printed advertisement are mine fields of doubts, fears and frustrations that can blast all but the best-balanced far off the shiny tracks of sanity. For the Art Director is, to a large degree, at the mercy of his suppliers, and among these the most important is the commercial art studio.

When the studio on which he depends, falls down on him, it literally takes the Art Director along with it in its crash!

A Sensible Remedy

The problem is to locate a studio on which the Art Director can depend completely. A studio composed of competent artists who can be relied upon to carry out the A. D.'s ideas as faithfully as if they were his own right hand. A studio staffed with contact men who can transmit these ideas

with understanding and clarity. A studio that delivers on time on promise.

In short, the Art Director's sure guide to a sane, placid and happy existence is to find, use and place his confidence in a studio that can be trusted implicitly to deliver when and as scheduled!

Is This Impossible?

An occasional, unfortunate Art Director will tell you, with bitterness, that no such studio exists. That they are *all* slipshod, haphazard and tardy. That none of them gives a hoot for the A. D., the agency or the client. That all of them are interested only in billing as much as the traffic will bear for as little as they can get by with. Luckily, this is a gross exaggeration. Fortunately, there *are* studios meriting the utmost confidence. There *are* studios more interested in producing a good job than in rushing through a bill. And there *are* studios that are both prompt and capable.

The trick is to find one!

Where To Look

An increasing number of keen and alert Art Directors are discovering the answer to their fervent prayers in a relatively new studio, located at 6 East 46th Street, New York. This exemplary organization is known as Tosca Studios, and can be reached by phoning Murray Hill 7-2172. High in its penthouse headquarters is assembled one of the most capable staffs in modern commercial art history. Led by visualizer and layout man Al Tosca, himself a former agency Art Director, is a rounded and well-balanced cast of illustrators, lettering men, retouchers, mechanical men, paster-uppers and contact men of intelligence and articulation.

Tosca has assembled in his Studios, one of the most comprehensive collection of clocks in all New York. These timepieces are carefully synchronized. There can thus be no excuse for tardiness, and hence, from its inception, Tosca Studios has been renowned for its promptness.

Other Advantages

Strangely, there are no "juniors" on the Tosca Studios staff. Each man—and woman—is a seasoned, finished professional. Consequently, no time is wasted in making false starts, in mulling over the obvious, or in tutoring the neophyte. A unique by-product of this professionalism is that equal emphasis is placed on all jobs brought into the Studios. Profes-

sionals realize that worth-while accounts can, and frequently have, gone flying out of an ignorant studio's window because an "unimportant" job was sloughed over. Consequently, there are no "unimportant" jobs in the Tosca shop. The envelope stuffer is just as worthy of the Studios' best skills as the color spread scheduled for Life Magazine!

About Costs

Quite obviously, with a staff of professionals giving their best, around the clock, a great deal of work can be accomplished in a relatively short length of time.

It is elementary arithmetic that, barring the ingredient of greediness, a *completely professional* studio—like Tosca—can afford to charge a minimum for its superior production, and yet pay its staff top wages for *more* work in *less* time.

Tosca Studios is not greedy. Tosca Studios means to be in business for many, many years. The people at Tosca Studios, perhaps not even realizing that they themselves are at least partially responsible, appreciate the calm, even tempers and friendly composure of the Art Directors for whom they work.

In Conclusion

Art Directors who feel that sometimes they might be slipping off their rails, who are blocked and frustrated by lack of studio understanding or cooperation, who fret and bite their nails because things aren't delivered on time, and who are called on to defend to their clients, the inexcusable . . . such Art Directors are advised to investigate Tosca Studios further.

For the record* is that when an Art Director calls in Tosca Studios, he can shed his worries, forget his fears, go home to his golf, gardening or amateur pursuits relaxed and confident that on the dot of nine the next morning, his work will be delivered in perfect order.

This is the pleasant road that leads to complete sanity for the Art Director. He who follows it will never become a statistic in mental health clinics, nor contribute by his actions, to the legend that Art Directors have to be wacky!

Why not phone Tosca Studios right now? The number is MURRAY HILL 7-2172. You will be glad that you did!

*References on request.

New Mags hit market

Drugstore vs Supermarket conflict has produced two more magazines and revived another, according to Tide.

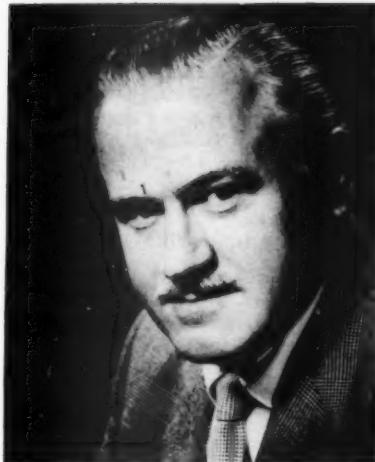
Family, a Digest for Better Health, is due monthly on drugstore stands beginning in October. It will run articles on health, beauty, home furnishings, fashion, child care, sports, etc. 1,000,000 circulation is guaranteed. Ad manager is Chester Briggs. B. & W. pages are \$2,750.

Family Friend, a quarterly drug store magazine due in November, will present the pharmacist as a family friend. Clyde Williams is in charge of advertising which will be limited to merchandise sold in pharmacies. B. & W. page is \$4,900.

Beauty and Health is a similar magazine which has already been launched. It advertises 20 products each issue. B. & W. page rate is \$3,600.

The new **Judge Magazine** is devoted to satire and humor. Art director is Al Catalano, previously with MacFadden Publications. Offices are at 9 East 48th Street, New York 17. Cartoons in all fields will be used extensively. Judge is to be published weekly beginning Oct. 21.

Triangle Publications has bought the **Quick** title from Cowles Magazine, Inc. The new magazine will be published bi-weekly beginning September 16. Measuring 5 1/2" x 7 1/2", it will be printed by rotogravure. Major emphasis will be pictorial with editorial copy consisting of news and interpretative articles. Herbert K. Roan is AD; his assistant is Peter R. Palazzo. Editorial offices are at 30 Rockefeller Plaza, N. Y. C.



AD Hans Sauer to senior v.p. Hans Sauer, Executive Art Director for Lennen & Newell, has been appointed a senior vice-president.

Mr. Sauer joined Lennen & Newell (then Lennen & Mitchell) 16 years ago as vice-president and AD and has supervised all of the agency's art work since that time. Before joining the agency, he was with Lord and Thomas for five years and with Newell, Emmett, also for five years.

AD&SN hits 90 plus third time this year

With this 96-page issue Art Director and Studio News has published its third 1953 to pass the 90-page mark.

February's Buyers' Guide issue contained 92 pages. The May issue, reviewing the New York Art Directors Club show, hit 100 pages. With this issuing, reviewing the Detroit Art Directors Club show, 588 pages have been published for the first nine months of the year.

International poster annual solicits American posters

Editors of the International Poster Annual at Farrar, Straus & Young would like to include recent posters by American artists and designers. They request that samples or photographs of poster work be sent to Arthur Niggli and Willy Verkauf, Niederteufen Ar, Switzerland by October 1.

Haecker guides research for POPAI

Carl Haecker, display director of RCA, is chairman of the new Research and Educational Committee of Point-of-Purchase Advertising Institute. Norton B. Jackson is co-chairman.

Other committee members are: Howard Cowee, William Prout, David Bland, Samuel Krebs, Lee Butler, Alexander Haft, Frederick Wertz, Lester J. Scott, and Ralph Head.

The committee is studying p-o-p in coordination with other forms of advertising.

Anderson appointed to Lanston Monotype

John Anderson was appointed director of typographic development of Lanston Monotype Machine Co., Philadelphia. Mr. Anderson, typographic designer and printer, has been consultant to Lanston for the past several years. He has had 20 years experience in typography, printing production and research in type face design. For the past three years Mr. Anderson has lectured at the Philadelphia Museum School of Art and the Printing Industries of Philadelphia.

Hazelton to head 2nd Ad Essentials Show

Robert G. Hazelton has been named Managing Director of the Advertising Trades Institute, Inc., sponsors of the Advertising Essentials Show.

Formerly Advertising Manager of Rubsam & Horrmann Brewing Co., Mr. Hazelton also has been a.e. at Paris & Peart on the A & P Foods account for five years prior to joining the brewery, and was previously v.p. of Carl Percy, Inc., display advertising agency.

Mr. Nobel, Chairman of the Institute, also announced that the second Ad Essentials Show will be held November 17, 18, 1953, and will occupy the Grand Ballroom atop the Hotel Biltmore, New York. It is 15,000 sq. ft., three times the area of the first show.



Hand-made paper book is practical and beautiful

Once in a while something different comes along. Something both practical and beautiful. "Specimens," an edition bound 10 x 12 book with more than 100 leaves of different hand-made papers, is at once a catalog of the world's finest hand-made papers, a guide to some of the finest typographic designs, and a keepsake.

Book is bound in Nigerian goatskin with marble or hand-blocked paper sides. Some 200 organizations in ten countries cooperated to produce it. Each sheet was prepared by a leading printer in the United States or Western Europe. Processes employed include letterpress, offset, gravure, stone lithography, collotype, silk screen engraving, embossing, blind and foil stamping.

"Specimens" is published by Stevens-Nelson Paper Corp. of New York and is distributed free by them to persons or firms named by the American printers who helped produce it and by paper merchants distributing the Stevens-Nelson line. For further information, write Stevens-Nelson at 109 E. 31st St., New York 16, N. Y.

Tony the Tiger says "GR-R-REAT!"

Hold that, Tiger!

Hold it so 26,480,000 Life readers this week can take a good square look at the biggest, sweetest thing that's ever happened in cereal!

**NEW FLAKES
FROSTED FLAKES**

Kellogg's SUGAR FROSTED FLAKES

KELLOGG'S SUGAR FROSTED FLAKES, FROSTED FLAKES, AND NEW FLAKES ARE TRADEMARKS OWNED BY KELLOGG COMPANY.

Tony the Tiger in ads and on cereal box is part of Kellogg's zoo. There's also Katy the Kangaroo and Zeke the Zebra—all for the same cereal. Ad will also be used in a special mailing campaign. Andy Armstrong was AD, Schreiner and Bennett did the bowl, and Alice and Martin Provenson, Kapes Studios, Chicago, did the tiger and the other animals.

Advertising fellowship

\$2,200 fellowship in the Harvard Business School has been provided by Boston advertising executive, James T. Chirug.

LaDriere celebrates 25th year

LaDriere Studios, Inc. of Detroit is celebrating its 25th birthday. The company is alma mater to many of New York's best known artists. This group includes Warren Baumgartner, Roy Price, George Rapp, Johnny Gannam, Gene Foster, and Theodore Zeismer.

LaDriere has a "fifty-fifty" method of artist payment with eventual complete employee ownership of the business.

Studio has 80 full time artists plus the technical division of 16 engineer-writers and over 20 technical artists of its own.

Playground sculpture competition

A competition for the design of a new kind of playground equipment that will allow exercise of a child's imagination as well as body is being sponsored by Parents' Magazine, Museum of Modern Art and Creative Playthings, Inc. Prizes total \$2,000. Models and drawings must be submitted for each design entered. Entry blanks may be had from Miss Daniels, Museum of Modern Art, 11 W. 53rd Street, New York. Deadline for entries is January 15, 1954.



Hollywood style mirage is real Las Vegas Sahara Hotel pays \$10,000 a month for this stupendous ad complete with real live bathing beauties in a swimming pool. Idea was to portray health a la Sahara. Irv and Louise Stone, of Designs Unlimited, Las Vegas, designed the board. Idea of putting real swimming pool and live girls in front of board belongs to Mike Mamakos, of William Herbert-Glenn Rose. This is largest ground billboard ever built.

Philadelphia plans 19th

Art Directors Club of Philadelphia is planning their 19th Annual Exhibition of Advertising and Editorial Art. Proofs of advertising published between August 1, 1952 and September 1, 1953 are eligible for submission. For further information contact Ed Cullen, Arrow Displays, 325 W. Glenwood Avenue, Philadelphia 40.



It's too hot to shout depends on the weather for effectiveness, Hugh White, AD, Young & Rubicam, hoped for a typical July day and it turned out humid and miserable, which is just what they wanted. Ted Garret had the idea: to catch the sympathy of the public; Roy Doty was artist.

Pratt's evening art school starts sessions Sept. 14

The Evening Art School at Pratt Institute opens September 14. For registration information phone MA-2-2200 or write to the Secretary, Evening Art School, Pratt Institute, 215 Ryerson St., Brooklyn 5, New York.

Big Difference...!

Come see how this beautiful car gives you driving benefits you simply can't buy elsewhere... at any price!

Drive a Chrysler and have the difference.

Chrysler FirePower
New Yorker

New features... the new Climate Control Air Conditioning System for Chrysler cars.

Mondrian style layout with use of wide gothic type characterizes this typical series of Chrysler ads. LaDriere Studios drew the car and Bert O. Emmert, McCann-Erickson was AD.



Frozen food art plays triple role Here's how full-color artwork solved the perplexing problem for a national advertiser: (a) Putting appetite-appeal into a picture of frozen food. (b) Designing layout and artwork so that it could be used three different ways for promotional purposes: 1) as a Window Sticker; 2) as a Store Poster, in a larger size; 3) and for 24-sheet Outdoor Poster.

The test of the effectiveness of this full-color artwork of a frozen food product is that it shows in a split-second glance what everyone likes to see—"looks good enough to eat!"

Artwork was used to portray products believably "better than real." The pictorial power of the illustration makes it easy to adapt for multi-phases of advertising promotion and store merchandising. The billboard showing breaks this month nationally. Design originated and finished full-color artwork produced by Lewis Associates, New York City.



Large product-in-use picture typifies current series of Hunt Foods ads. In AD&SN's April issue a similar Hunt ad appeared as medal winner in the annual L. A. show. Robert Wheeler, Young & Rubicam, was AD for both ads, and the late Marcel Otis was artist for this one.

Uncluttered treatment gives emphasis to appetite appeal of product and good display to the bottle and its label for later point-of-purchase identification. Ad series is currently running in national magazines in full color.



Portrait and product Saul Erlich, AD Erlich & Neuwirth, and Henry Haberman, photographer, Habershaw Studios, had the problem of finding the color combination which would give a soft portrait and produce a shock effect at the same time.



Seiberling turns to human interest Curious cows exchange benign stares with family while irate father fixes flat: a different twist used by Steve Dohon, Saturday Evening Post cover artist, and Dudley Martin, AD with Meldrum and Fawsom. A problem in this Seiberling Rubber Co. ad was to extend its usefulness by keeping seasonal indications out of the picture. Current campaign is featuring human interest approach rather than straight product stories.

Mademoiselle originates its own type face

With its September issue **MADEMOISELLE** magazine is instituting an entirely new typographic appearance. The new display type to be featured throughout each issue is the creation of the noted designer Tommy Thompson, working with **MADEMOISELLE**'s editor, art director, and production manager. This is the first type face in many years, commissioned for a magazine's particular use, that will also be available to the trade. In ordering, it will always be referred to as **MADEMOISELLE TYPE**.

This is the New Mademoiselle Type

Especially designed for contemporary editorial and advertising usage, **MADEMOISELLE TYPE** is a striking departure from traditional book faces. It is condensed and so proportioned that it permits the setting of more characters in an allotted space than the early alphabets.

The matrices for foundry castings were engraved by the Baltimore Type and Composition Corporation, from patterns prepared by the designer. Simultaneous with the appearance of **MADEMOISELLE**'s September issue, the type will be available for general use at all dealers in 42 and 48 point sizes. Smaller sizes will follow. The face will also be available for photo composition in any required size. Photo-Lettering Inc., in New York will handle.

Extra features of the new **MADEMOISELLE TYPE** are lower case (old style) figures and small cap lining figures. Also, several letters have alternate design that make **MADEMOISELLE TYPE** especially adaptable to a variety of body types.

Simple setting, brief copy Jello ads in Life and Parents' Magazines spare words with an inviting presentation of product ready for eating. Photos are by Edgar De Evia and Carl Lins, Young & Rubicam, was AD.

High speed film for poorly lighted shots

Ilford HPS and Kodak P.2000 Press Special both claim to be the world's fastest film! Of the two British plates, only HPS may be imported at present. Modern Photography has tested HPS and reports a rating of 400 for British Weston meters. They found it to give about one stop more effective speed than other press films in use in the U. S., and exceptional reproduction in detail in shadow.

Cotton time winners

National Cotton Week window display contest winners have been announced by the National Cotton Council. The theme, "It's Cotton Time" was the subject of all five winners: Charles G. Gallagher, Lichtstein's, Inc., Corpus Christie; Guerriño De Cresie, Maas Brothers, Inc., St. Petersburg; C. E. Batchelor Newman's, Enid, Okla.; Robert J. Riddler, Welek's, Clayton, Mo.; and Andrew J. Colby, Bresee's, Oneonta, N. Y.



Can-can ad for frou frou ruffles Tou-louse Lautrec style used is by artist, Roy Colonna, Berman Studios. Howard Chandler, Abraham & Straus AD, felt subject should be thus presented because of the can-can style of the slips.



AIGA Magazine Clinic plans year's program Committee shown: standing — David Saltman, Eugene Ettenberg, Herbert Roan, Louis Pinter, Clifford Mosbacher, Jr.; seated: Irving Simon, Edith Chatten, George Samerjan, Michael Scilipoti, Aristo Nardozzi. Not shown: Lucille Kirk and Sven Erik-Bergh.

The committee plans to give the problem of small circulation, specialized magazines equal share in the spotlight with their nationally distributed brothers.

First meeting, September 16, will be with Productionees: "Trouble-shooting in Magazine Production." Speakers: E. Schmatolla, J. Soubiran; Chairmen: David Saltman and Clifford Mosbacher.

Other meetings are: October 21—"A Critique of the Magazine Show 1953," panel with G. Samerjan, chairman; November 18—"Accomplishment in International Publishing," A. Nardozzi and G. Samerjan, chairmen; January 20—"The Widening Role and Use of Art Direction," Tobias Moss, chairman; February 10—"The Experts Look at Your Magazine"; March 17—"Building a Magazine," L. Pinter, chairman; April 21—"Experimental Magazine Design—an Exhibition," H. Roan, chairman; May 12—"Color-Covers and Inside," M. Scilipoti, chairman.

New and old faces at The Composing Room

Several new type faces have been added at The Composing Room, Inc.: Thompson Quillschrift, Franklin Gothic Wide, Marblehead, Old Bowery Jim Crow, Gold Rush, Comstock, Bulletin Typewriter and Century Expanded. New additions to their linotype Century series are Roman and Italic in 6, 8, 9, 10, 11, 12 and 14 pt., and to their Roman and Italic Bodoni collection the 9 pt. Bodoni and the 9 pt. Bodoni Bold.

A specimen booklet of the Century Expanded series may be obtained by writing The Composing Room, Inc., at 130 W. 46th St., New York 36, N. Y. Folder showing one-letter specimens of the other faces is also available.

3D via lollipop lens

Popular Science Monthly last month demonstrated 3D-wise how and how not to use power saws. Creatively enough, in order to see the 3D, one had to make one's own lens with lollipop wrappers or, before dessert, use gelatin (strawberry and lime) for focus.

Creative Plus—Kinsey debate

Hampton Studios' Sept. 30 Creative Plus Forum will feature a debate on "Will Kinsey's New Report Revolutionize Marketing." Carl Weiss is moderator. Meeting is at Wilkie Freedom House, 20 W. 40 St., N. Y., 7:30. For seats write Hampton Studios, Inc., 341 Madison Ave., N. Y.

Museum plans print show

New York's Museum of Modern Art requests entries of recent work by young American printmakers for an exhibition and public sale to be held November 25-January 25, 1954.

In recognition of the fact that more and more artists devote their best to the creation of original prints, the museum is presenting work of printmakers who are under 35 and who are permanent residents of the U. S.

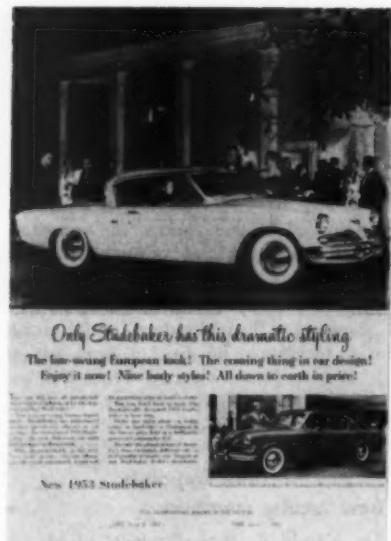
September 30 is the deadline for entry cards which may be obtained from Nadja J. Porter, Junior Council Print Exhibition, Museum of Modern Art, 11 West 53rd Street, New York 19.

Moore Institute appoints new faculty members

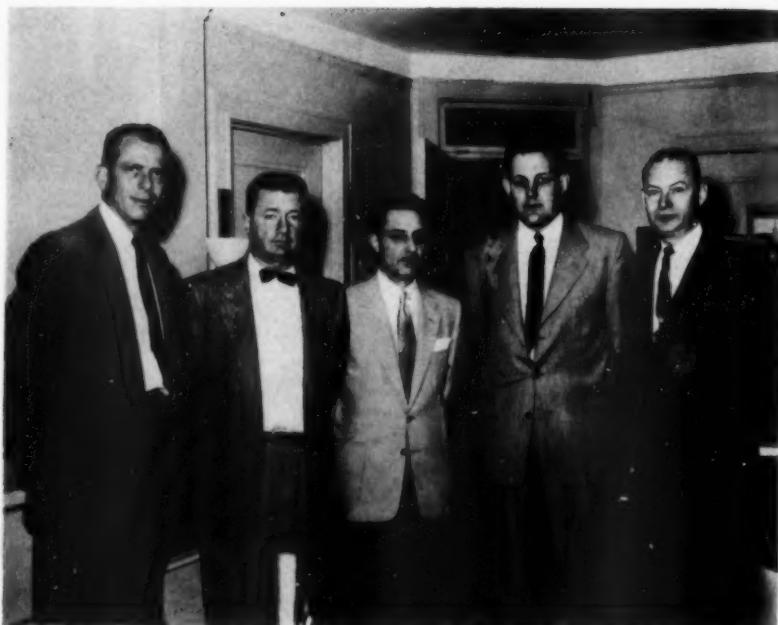
Dr. Harold R. Rice, President of Moore Institute of Art, Science and Industry, Philadelphia, announces four new faculty members: Laura Sackett Stein to head the Department of Illustration; Mildred M. Rieder to teach in Fashion Design Department; Robert M. Welsh, Professor of English; Clifford Harding, Professor of History.



George A. Shealy has been appointed advertising director of Rogers lingerie, New York. Mr. Shealy studied at the Chicago Art Institute and for three years was with the advertising department of Marshall Field. He came east as Promotion AD with Conde Nast Publications. On detached service from the army in London he AD'd various overseas publications. On his return in 1946 he did a four year stint art directing Charm Magazine. Since 1950 Mr. Shealy has conducted his own business as free lance art director.



Nite-time ad for Studebaker, combined natural light with instantaneous flashes inside car, around car, on models and house, all carefully placed and synchronized. Paul Hesse, under supervision of James M. Woodman of Roche, Williams & Cleary, Inc., Chicago, was the photographer. William H. Savin, AD with the same agency, prepared the layouts.



Boston's new officers Richard Johnson, treasurer; Thomas Baker, vice-president; Jacques Dunlany, president; Herbert Dye, secretary; Stephen O'Leary, member of executive board; Vincent Ostrand, second member of executive board (not shown).



Montreal to hold fine arts show

Montreal NSAD exhibition committee has made arrangements for a fine arts show in the Montreal Museum of Fine Arts for two weeks starting October 24th. Entries of painting, sculpture and drawing should be submitted by October 15.

San Francisco AD Club active in education

Education Committee of the San Francisco AD Club reports activity in student work earlier this year. Graduating students in advertising, design, illustration and applied art were invited to exhibit in their club gallery.

As a joint activity the SAAD organized panels to give guidance and counseling to graduating students in the ad art field. By so doing valuable information has been obtained to help upgrade teaching in their art schools.



Cleveland's Fifth Annual Exhibition

Shown judging designs submitted by members for the Broadside of the Art Directors Club is the exhibition committee: Clark Maddock, Clem Cykowski, Clark Robinson, Chairman, and Burdette Downs.

48 55

Forty-eight instructors teach fifty-five classes in advertising design, illustration, interior design, architectural drawing and building construction, and industrial design. Three- and four-year certificate courses are offered to those students who wish to follow an integrated sequence of subjects; students with particular needs may follow a special program chosen from various courses and technical workshops. Tuition per term for classes meeting six hours weekly is \$45. Art school facilities include thirty-six lecture classrooms, studios, and laboratories, a reference and lending library, a student lounge, and a cafeteria. Located in down-town Brooklyn, the art school may be reached from mid-town Manhattan by subway in approximately thirty minutes. Fall Session registration interviews will start Sept. 8; classes begin Sept. 14. To receive a catalog, or for other information telephone MAin 2-2200, extension 141, or write to the Secretary, PRATT INSTITUTE EVENING ART SCHOOL, BROOKLYN 5, N. Y.

RAPID Synchronized SERVICES

Film-Lettering TYPOGRAPHY

TYPE... and choice of many HAND LETTERING styles



- one source
- one responsibility
- one purchase order
- one call
- one delivery
- one bill

RAPID FILM-LETTERING prices are low...but still lower if you are also a RAPID TYPE client!

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PRODUCING ILLUSTRATIONS THAT LOOK INVITING—with THAT "COME AND GET IT" SMACK—is a HABIT WITH US!

Our Seasoned Staff
is Ready to Serve You!





FIFTH ANNUAL E



First Award—direct mail, B&W photography.

Artist: New Center Photographic, Inc.
Art director: Burton Durkee.
Agency: Wm. H. Weintraub Co.
Advertiser: Kaiser-Fraser Sales Corp.

The Art Directors Club of Detroit staged its fifth annual Advertising Art Exhibition from May 13 through 27 in the Scarab Club galleries. Detroit and Michigan agencies contributed more than 1,000 works from which 161 were selected to hang. A three-man jury of awards, which included Arthur Blomquist, of J. Walter Thompson (New York); Burton Cherry, of Burton Cherry Associates (Chicago) and Robert Nickle, of Chicago Institute of Design, passed out 28 honors—16 first awards, 8 honorable mentions and 4 first awards for design of complete unit.

Detroit AD's, aware that the bulk of their advertising agency work comes from the automobile, encouraged more entries from other fields. Results were rewarding, particularly among chemical firms and retail advertisers. Because of its variety and scope this fifth annual stirred more interest than its four predecessors.

The Second Awards dinner held in the Statler Hotel's ballroom highlighted the show's opening. A capacity crowd of 550 artists, suppliers and clients hosted by AD members saw Arthur T. Lougee receive his Art Director of the Year award presented by Charles Gerhardt, president of NSAD. The two-hour program, emcee'd by radio commentator Bud Guest, also included an illustrated talk by Austin Briggs and presentation of honors to young artists, who won awards in the student brochure contest. Agencies, artists and clients accepted their AD medal awards as color slides flashed the result of their combined efforts on a screen.

Raymond L. Colby
1st Vice-President,
Art Directors Club of Detroit

L EXHIBITION: DETROIT



First Award—editorial photography.

Artists: Dick McKay and

Bob MacKenzie.

Art director: John Weigel.

Agency: Publications, Ford Motor Co.

Advertiser: Ford Motor Co.



Arthur Blomquist

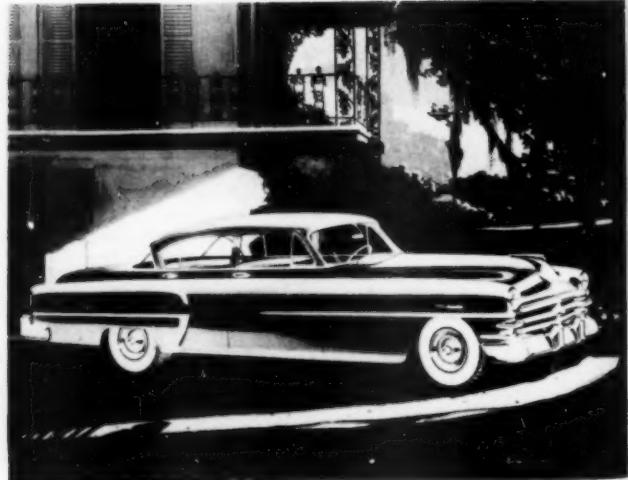


Robert Nickle

SCOPE



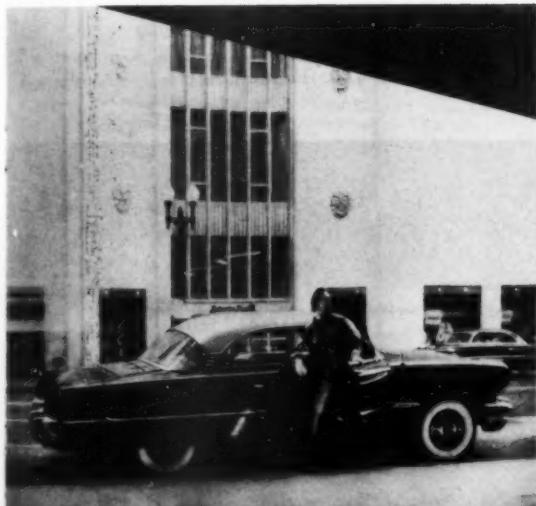
First Award—design of complete unit
Art directors: John L. Deal and
Will Burtin.
Advertiser: Lincoln Div.



Honorable Mention—direct mail, col-
or art.
Artist: Larry Baranovic.
Art buyer: John H. Carson.
Agency: Chrysler Sales Division.
Advertiser: Chrysler Sales Division.



Burton Cherry



Powered for the pace you set in modern living

LINCOLN

Entomol. exp. appl. 1999, 76, 1–10.
© 1999 Kluwer Academic Publishers. Printed in the Netherlands.

First Award—magazine, color photography.

Artist: Stephen Colhoun.

Art director: C. F. Korten.

Agency: Kenyon & Eckhardt, Inc.

Advertiser: Upjohn Co.

Ford Motor Co.

First Award—magazine, design of complete unit.

Art director: Bill Johnson.

Agency: Kenyon & Eckhardt, Inc.



Honorable Mention — newspaper drawing.

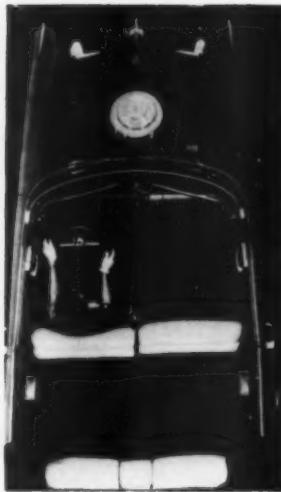
Artist: Melbourne Brindle.

Art director: Glenn J. Frost

Agency: MacManus, John & Adams,

Inc

Advertiser: Cadillac Motor Car.



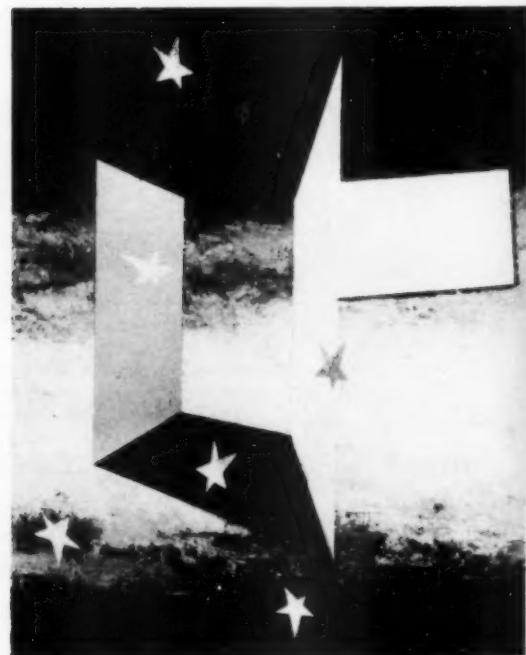
First Award—design of complete unit,
production illustration.
Art director: Robert Andrus.
Agency: Kenyon & Eckhardt, Inc.



First Award—newspaper drawing.
Artist: Seroun Kesh.
Art director: Bud Donahue.
Agency: J. L. Hudson Co.
Advertiser: J. L. Hudson Co.



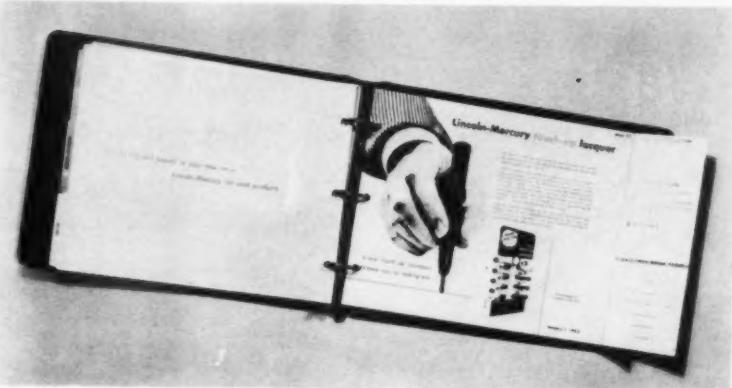
First Award—design of complete unit,
B&W photography.
Art director: Alex Kondratuk.
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Mercury Div., Ford Motor
Co.



Honorable Mention—direct mail,
color art.
Artist: Allied Artists.
Art director: Ed Rogers.
Agency: Brooke, Smith, French
& Dorrance.
Advertiser: Mullins Mfg. Corp.



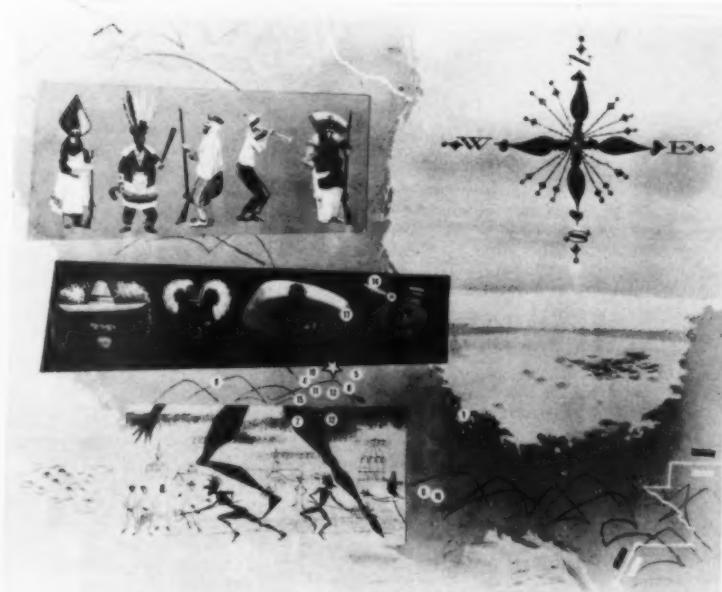
First Award—trade magazine, photography.
Artist: Albert Gommi.
Art director: A. B. Scott.
Agency: Campbell-Ewald Co.
Advertiser: Champion Paper & Fiber Co.



First Award—point of sale.
Artist: McNamara Studios.
Art director: Douglas MacIntosh.
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Lincoln-Mercury Div., Ford Motor Co.



Honorable Mention—design of complete unit.
Art directors: John L. Deal and Will Burtin.
Advertiser: Upjohn Co.



First Award—editorial painting.
Artists: Robert Boston and Herb Schiebold.
Art director: Arthur T. Lougee.
Agency: Publications, Ford Motor Co.
Advertiser: Lincoln-Mercury Div., Ford Motor Co.



First Award—product illustration,

drawing

Artist: David Lindsay.

Art director: Douglas MacIntosh.

Agency: Kenyon & Eckhardt, Inc.

Advertiser: Mercury Div.,

Ford Motor Co.



Honorable Mention—magazine, color

painting.

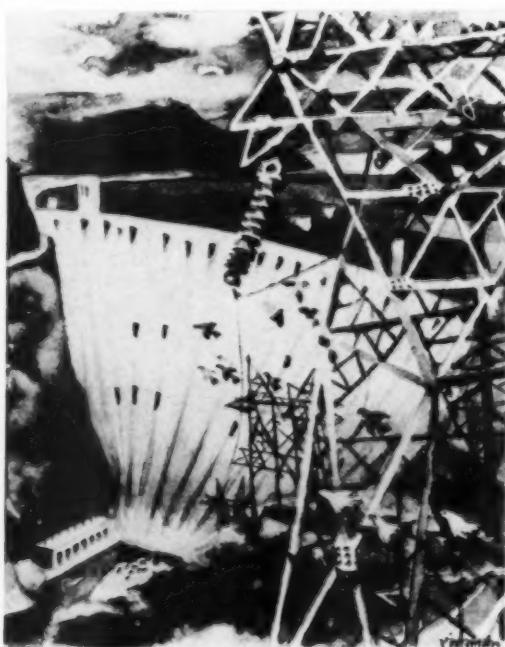
Artist: Harry Borgman.

Art director: W. E. Connelly.

Agency: Campbell-Ewald Co.

Advertiser: Burroughs Adding

Machine Co.



First Award—direct mail, color art.

Artist: Dong Kingman.

Art Directors: John L. Deal and
Will Burtin.

Agency: Upjohn Co.

Advertiser: Upjohn Co.



Honorable Mention—editorial paint-
ing.

Artist: Charles Culver.

Art director: Arthur T. Lougee.

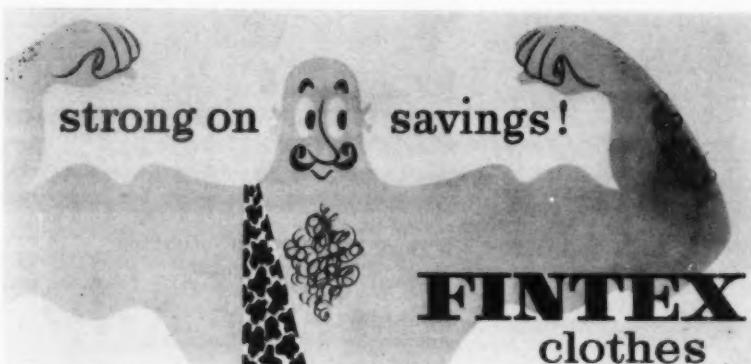
Agency: Publications, Ford Motor Co.

Advertiser: Lincoln-Mercury Div.,

Ford Motor Co.



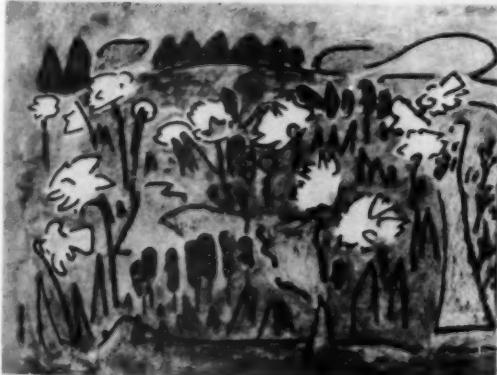
First Award—direct mail, color photo
Artist: Cle Clark.
Art directors: C. F. Korten and
Robert Andrus.
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Lincoln Div.,
Ford Motor Co.



First Award—24 sheet poster.
Artist: Richard Koslow.
Art director: Richard Kozlow.
Agency: Luckoff & Wayburn, Inc.
Advertiser: Fintex.

FORD TIMES

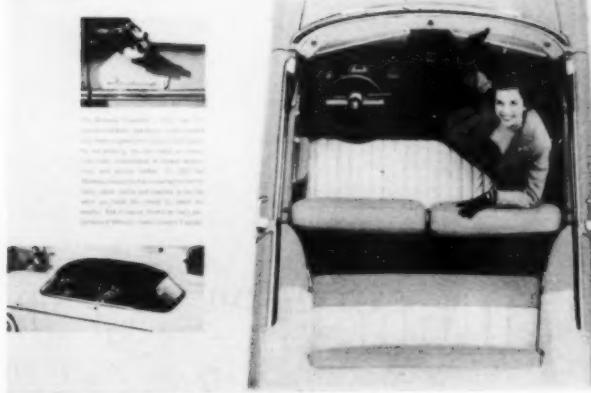
april 1952



Honorable Mention—editorial painting.
Artist: Charles Culver.
Art director: Arthur T. Lougee.
Agency: Publications, Ford Motor Co.
Advertiser: Ford Motor Co.



First Award—magazine, color painting.
Artist: Peter Helck.
Art director: A. B. Scott.
Agency: Campbell-Ewald Co.
Advertiser: National Steel Corp.



sunny fresh...to snug

The current measure of coolulence and the casual ease of carefree travel are present in this all weather roofing innovation. A touch of your hand changes it from wide-open spaces to a snug retreat from the elements. This is the model for the young of all ages; dashin' style colored in your choice of new finishes—many of them popular metallics. "Interceptor" instrument panel—controls simplified for easy-to-read-and-reach convenience; every bit of sheet metal of the 1952 Mercury. And over all, that makes air that sets the convertible apart from all other cars.

First Award — product illustration photography.

Artist: Cle Clark.
Art director: Bill Johnson.
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Mercury Div.,
Ford Motor Co.

LINCOLN

POWER

offers a new concept of driving ease

Honorable Mention—design of complete unit.
Art director: Robert Andrus.
Agency: Kenyon & Eckhardt, Inc.
Advertiser: Lincoln Div.,
Ford Motor Co.

For the Best Truck Deal in Town

See your **FORD** Dealer!

First Award—design of complete unit,
newspaper.
Art director: Ralph Breding.
Agency: J. Walter Thompson Co.
Advertiser: Ford Dealer Adv. Fund.



First Award—trade magazine, drawing.

Artist: Scott Johnson.
Art director: Mack Stanley.
Agency: Maxon, Inc.
Advertiser: Ditzler Color Div.



First Award—poster.

Artist: John J. Averill.
Art director: Ralph Breding.
Agency: J. Walter Thompson Co.
Advertiser: Ford Motor Co.

Arthur T. Lougee, Art director, Publications, Ford Motor Company (on left) receives Art Director of the Year Award from NSAD President, Charles T. Gerhardt.



I don't know why
and little care
to note
the background
of bric-a-brac
fretwork
and gingerbread.
But when asked
as a newcomer
to Detroit
what was the
most interesting
thing I've found,
this
was my choice.
Hidden here

1938



1
9
3
8

and there around
the city is
decorative woodwork
that is an oddity,
both unique
and satirical.

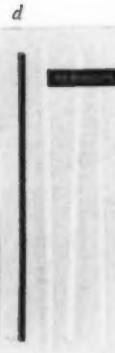
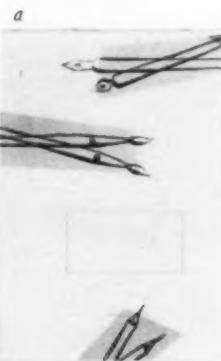
wooden faces

reflecting the
individual taste
of men when
Godey's Lady Book
and embellishment
was the mode.

Mack Stanley



who said you couldn't learn art in Detroit?

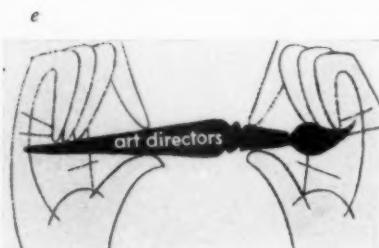


Indicative of the work being done in art schools in the Detroit area are these winning entries in the Detroit Art Directors Club Show Announcement Brochure Contest, now in its second year. Inscribed T-squares were awarded winners. Awards were made on the basis of the complete layout of the brochure as well as the covers shown.

(a) 1st place, Beverly Arble, University of Michigan; (b) 2nd place, Barbara Herrider, University of Michigan; (c) 3rd place, James Bernardin, University of Michigan; (d) Honorable Mention, Edward Drennan, Michigan State College; (e) Honorable Mention, George Kozak, Arts & Crafts; (f) Honorable Mention, Janice Root, Michigan State College; (g) Honorable Mention, John Reizian, University of Michigan; (h) Honorable Mention, Barbara Wildman, University of Michigan.

The Society of Arts and Crafts was founded in 1926 as a non-profit organization to provide art education of the highest quality. Yearly dues, at various membership levels, contribute to the school's support. The school is governed by a twelve-member board and the school's director, Sarkis Sarkisian. The teachers are all practicing professionals, the standards high. An exceptional number of students have taken major awards in fine arts competition, and there is an equally important list of those who have been successful in various branches of commercial art. Enrollment runs between 400 and 600 a year.

Just north of Detroit in Bloomfield Hills, a fabulous group of schools were founded, erected and liberally endowed by Mr. and Mrs. George G. Booth. They include Brookside School for young children; Cranbrook and Kingswood Schools for boys and girls, respectively, of high school and pre-high school age; and the Cranbrook Academy of Art. Three hundred acres of rolling land have been converted into a landscape architect's dream and dotted with beautiful buildings, many designed by Eliel Saarinen. Carl Milles was long in residence at Cranbrook, and his works add strikingly to the grounds and buildings, as do many other works of art. At the Academy of Art a selected group of advanced students study architecture, sculpture, painting, design, weaving, pottery and ceramics under the direction of famed painter Zoltan Sepeshy and an exceptionally gifted staff. Degrees are granted by State Charter. Art courses are also available in the other schools at Cranbrook. A list of current accomplishments of Art Academy alumni fills many pages of the academy's most recent news letter proving the results are commensurate with the atmosphere in which they were engendered.





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You'd tell anyone who wanted to learn how to make automobiles go to Detroit. You probably also know Detroit's a good place to learn how to make adding machines and pills and paint and a lot of other important things. If you know Michigan at all, you must know it's a wonderful place for hunting and fishing and skiing. But who ever heard of Michigan as a fine place to get a good art education? Well, quite a few people have—and it's time outsiders, as well as Michiganders, took a second look at what Michigan has to offer.

Just a hundred years ago, when Michigan was still a farm and forest state, the first Michigan art show was held. Fifteen years later Julius Melchers, sculptor-father of famed painter Gari Melchers, founded Michigan's first art school. The Detroit Art Academy was founded by two well-known Detroit artists, Joseph Gies and Francis Petrus Paulus, in the early 1900's. John Wicker's School of Fine Arts influenced many present-day artists during its twenty-year existence, ending with Wicker's death in 1931.

Today Detroiters are first exposed to art in their public schools. Courses in Art Exploration and Art Survey leads to others covering most of the arts and crafts. The interested student has plenty of chance to discover if art is his meat and to receive sound basic training along with his other school work. Contests, such as Walker & Company's annual poster contest, show a high standard of work at grade and high-school levels.

For the student whose interests and ability qualify him, the well-developed facilities of Cass Technical High School are available. At Cass the art department, long under the direction of Louise Green and her affectionately remembered assist-

ant, Mary Davis, has been responsible for an exceptionally well-trained alumni. Today the department is under the direction of Dorothy Skewis, and Cass students continue to be welcomed wherever they take their talents.

Detroit colleges, including Marygrove and Wayne University, all offer art courses. Those available at fast-growing Wayne are especially noteworthy. The art department, headed by Wayne Claxton since 1936, has grown from an enrollment of 200 then to 1,000 in 1953. Art courses lead to B.A., B.F.A., and M.A. degrees, and a large proportion of the students go to teaching. Many graduates have, however, gone into fine and commercial art. Courses in all the arts and crafts are available for part-time and graduate students.

Most of the country has heard about Michigan State's top-ranking football team, the Spartans, but too few people know that State has developed an excellent art department. Under Professor Howard C. Church, a faculty of more than twenty offers courses in the arts and a few of the crafts, including pottery, industrial design, and interior design. The enrollment in these courses runs between 800 and 1,100, and about 250 students a year achieve an art major.

The University of Michigan has had a School of Architecture since 1906. Twenty years later a growing visual arts program was formally established not long after the school moved into its own well-equipped building. Today 200 of the 500 students in the School of Architecture are enrolled in the visual arts program, and 16 of the staff of 40 teach in this program. Degrees of Bachelor of Science in Design includes majors in drawing, painting, sculpture, ceramics, information design, interior design and

product design. Outside authorities are brought in for lectures, and students are exposed to all the many allied cultural activities of the university. The sound background of a broad college education, plus keen training in the arts, makes U. of M. graduates welcome in their chosen field.

Though it's evident that public education in Michigan offers wonderful opportunities for the art student, private schools add considerably to the possibilities. Everyone from the factory worker who's trying to develop a possible talent in spare time to those who can afford the finest atmosphere in which to fan the flame of their genius can find the kind of school they want. Summer art schools, such as those at Saugatuck and Leelanau, add to the opportunities for study. Most of the private schools have excellent art courses, and there are three schools dealing exclusively in art—the Meinzinger Art School, the Art School of the Society of Arts and Crafts, and Cranbrook Academy of Art.

The Meinzinger Art School was founded by Fred J. Meinzinger, a former large studio operator, in 1935 and is now headed by his son David. Enrollment runs from 300 to 800 students. Students are carefully screened on entry before enrollment in the two term 48-week general course. Thorough groundwork in color, design, and drawing is given before the student is admitted to any of a series of specialized commercial courses that rather completely cover the field. Students work under studio conditions, and the teachers all have a practical background in their various subjects. Graduates are well qualified to earn a livelihood as artists in either commercial or fine arts, and many successful artists today got their training at Meinzinger's.



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THE A.D. AND MAGAZINE SALES

Esquire explains how design and art can boost magazine circulation

As told to Carl Weiss by Bruce D. Colen and Henry Wolf.

Esquire Administrative Editor, Bruce D. Colen, and Esquire AD Henry Wolf told and showed the season's first Creative Plus forum how creative solutions mean dollars and cents to magazine publishers. Forum, first of a series, is sponsored by New York's Hampton Studios, moderated by Carl Weiss.

Mr. Colen points out Esquire's basic appeal is to intelligent males . . . art tries to avoid dishonest emotional extremes — June-moon sentimentality and brass-knuckle masculinity. Grade B movies and pulps have this market cornered.

New policy of editorial art has doomed black-nightie editorial art and

advertising. Policy pays off, says Mr. Colen. Although \$180,000 yearly revenue in black-nightie advertising was sacrificed, new taste-conscious advertisers more than made up the difference.

Few cartoonists work with gags of their own, so hundreds of gag ideas are screened weekly. Those selected are turned over to artist whose style best suits the comic situation. Sophisticated good taste and immediate recognition of the humorous situation are two basic requisites.

Cover policy, vital to 50% of the circulation (almost half of Esquire's 800,000 is newsstand) is summed up as follows:

Predominant color must differ sharply from that of preceding month . . . Esquire readers are interested in Esquire as a totality, not in any particular monthly promotional feature . . . an attractive, provocative female on our outer display page . . . pop-eyed figure of Esky is a must . . . except for logo, type display is kept to absolute minimum . . . cover bands are used whenever we have an outstanding regional promotion. Cities carry different bands, depending on local interest. Bands are not used on subscription copies.

AD Wolf, in the accompanying pictures and captions shows how he uses creative solutions to increase circulation.



Problem 1: How do cover designs sell Esquire on newsstands?

Solution: Policy toward clean, well-designed covers featuring "Esky" in a humorous tie-up with girls is exemplified by our successive June and July covers. Change of pace and color is demonstrated and yet an overall familiar "look" preserved.

Problem 2: How do black and white one-pagers hold their own with their facing full color page cartoons?

Solution: The increased cartoon count has forced the black and white one-pager to work harder and act as a foil to its facing color page. Like in the illustrated spreads, we are trying here to sum up the feeling of the story without revealing its surprises. The use of art, photography, collage and montage in different combinations have often provided an interesting change of pace within the book.

Problem 3: Which pulls better; Esquire's girl done in art or photography, on the gatefold?

Solution: The traditional girl is now done by color photography to be more life-like and endowed with a real personality while forecasting the trend in high but available fashions of the day.

Problem 4: How should double spread full color pages be illustrated for maximum readership?

Solution: Good art, giving the mood of the whole story (rather than picking one particular instant) is incorporated into the design of a legible, pleasing spread.

Problem 5: How should photographic spreads hold reader's eye?

Solution: Attempt is made in photography spreads to bring in the element of graphic surprise by featuring interesting photographs and unorthodox cropping held together by a good balance of negative white space. The pictures alone should tell the gist of the story and set its mood.



3

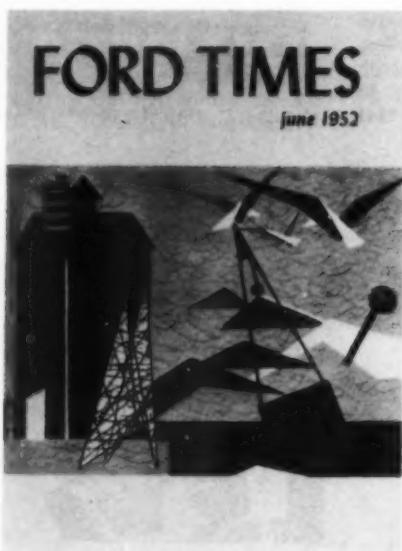


4



5

Ford publications and regional art



The FORD TIMES is actually a much older publication than is generally realized. Our present volume is Number 45, the magazine having appeared in various formats and with various missions since 1908. At one time, for example, it was a dealer information publication; at another it was a tabloid newspaper for employees.

Shortly after the war it was revised once more to its present form: a pocket magazine for the general public, with emphasis on travel, and with no advertising—at least in the usual sense of the word. This in itself was a challenging idea, but when we cast about for a suitable medium of illustration we hit upon another, even more challenging: since the editorial basis of a travel magazine is regional, why not use the work of regional artists, as well as color photographs?

That was six years ago. Since then we have reproduced between 2,000 and 2,500 original paintings, representing about three hundred artists. When the LINCOLN-MERCURY TIMES was separated from the FORD TIMES in 1949 and given a format and editorial content completely its own, the same policy of using regional art was adopted, but to an even greater extent.

As a result of this art program we have built up what we think is the largest collection of its kind in the world. Most of the paintings are watercolors, but we have some oils, and many examples of experimental techniques. A noticeable characteristic of these paintings is the presence of subject matter of general interest and appeal—a sort of humanism in painting without sentimentality—and a lack of the morbidity that has made some gallery exhibits unpalatable to the general public.

We have attracted artists from both commercial and educational channels, but they are predominantly teachers and serious students of art. To a very large extent, the artists and writers share each other's enthusiasm for a locale. When such enthusiasts can collaborate there is usually a stimulus, each to the other's work, and a decidedly greater power of communication to the reader. Out of such collaboration has come the majority of the paintings in our collection.

The best proof we have of the success of this program in regional art is that readers like it. Our readership surveys and letters from readers prove that. But we have found several other very tangible advantages of using original, regional art.

The obvious one is that it gives us much more variety of technique, which adds interest to the pages of the magazines. Then there is the fact that many a locale that is genuinely interesting from a tourist's point of view is lamentably unphotogenic. Country towns in the flatlands, for example, may be almost impossible to photograph with any but the most commonplace results, while an artist's interpretation adds much to their attractiveness, and makes the reader see them much as he would with the help of his own enthusiasm, were he actually there.

Our policy has been to seek out new regional artists and to encourage new talent, but we have also attracted many top-flight artists. Occasionally we buy single paintings, but in general we call for four to six paintings to accompany a major story. We do not expect such paintings to "illustrate" the story, in the usual sense. We do hope that the artist and his visual medium can interpret the subject in sympathy with the writer and his verbal medium. The writer may evoke some pictures, the artist completely different ones. If both work toward a consistent communication, however, the purpose is achieved.

There are some intrinsic gains resulting from the program, over and above editorial advantages, that have been enormously satisfying to us. I think it is safe to say that the FORD TIMES and LINCOLN-MERCURY TIMES are bringing more color reproductions of contemporary art to more people than any other medium in the world. Currently the circulation of the FORD TIMES is about 1,500,000 copies each month, and that of the LINCOLN-MERCURY TIMES 300,000 every other month. But because of the manner of their distribution, the readership-per-copy is unusually high, ranking well up among





the top national magazines. The magazines thus show a changing exhibition to a very wide audience. But the audience does not end there.

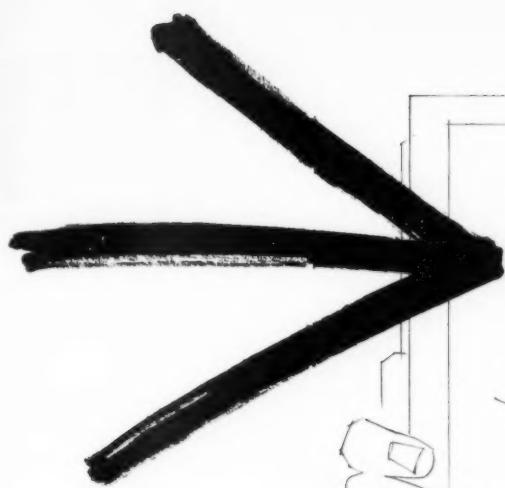
Some of the paintings in our collection of over two thousand are loaned for exhibition in public areas of the company and its branches throughout the country. From the rest, special exhibits of varying sizes are selected from time to time as loans to museums, small art associations, universities, and art schools. Usually a printed catalog is supplied with such shows, giving background information about each painting and brief biographical notes about each artist.

In the current year, four such traveling shows are on loan. A group of forty-two watercolors by artists who are also art teachers in colleges and universities has completed a tour of six campuses in southern cities and will go on from there. At the Detroit Institute of Arts there is a collection of eighty-seven paintings entitled "Wildlife and Outdoor Sports." In the Fine Arts Galleries of Greenfield Village in Dearborn, Michigan, summer tourists have been viewing an exhibit of 107 paintings entitled, "American Byways." An exhibit of fifty paintings under the title, "Variety Show," containing watercolors especially selected for variations in locale, technique and subject, will be circulated among several Army camps in the Midwest during the next few months.

The long-range public relations values of these exhibits is obvious. But there are human values that transcend them, just as in the program of reproducing original art in the magazines. Many of our regional artists have, through Ford publications, been given a much wider audience than they would have achieved otherwise. The inclusion of their work in the traveling shows gives them further recognition, particularly since the catalogs include an identification of the artist.

Finally, our six years' experience in reproducing regional art has convinced us—if there were any need for convincing—that the public's appetite for art is definitely a big one. We have been very much gratified to have had a part in satisfying it, and at the same time, to have been able to encourage new talent. We feel that such an art program is not only editorially sound, but also one way in which industry can make a genuine cultural contribution, both to the public and to the creative part of our society.

*Arthur T. Lougee
Art Director, Publications
Ford Motor Company*



450 Fisher Bldg., Detroit 2, Mich.



PHOTOGRAPHIC inc.

if

an idea, a working drawing,
or a tracing is in question, the brilliantly
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is the logical answer. slightly toothed for
pencil and pastel layouts, of course, body
ad-art has that just right translucency.

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pads are available in sizes:
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Macy's open Monday till 9

WILTON Broadloom Sale

ALL-SOFT CARPETING, MADE SPECIALLY FOR MACY'S IN WILTON

6.96^{per sq. ft.}

SECONDS.
Kandell Chintz

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Macys News Please copy this Sunday 10 AM



here's how . . .

Macy's open Monday till 9

BEDROOM SALE

3 MODERN BEDS 5 MODERN STYLES 5 MODERN FINISHES

Raymond Loewy-designed Dinette
69.95

SEE MACY'S MOTHER'S DAY

ITEM	PRICE
1	1.00
2	1.00
3	1.00
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Macy AD Morris Rosenblum formerly AD'd such other giant stores as, Bamburgers and Abraham Strauss. A consistently sales effective AD, he is also a good prize winner. At one annual AD show 13 of his pieces were shown. He has taught at Pratt, Parsons, NYU and is known for his belief that ADs are responsible to their profession to inform each other how visual techniques sell merchandise.

*Here's how Morris Rosenblum
puts hard sell into
Macy's advertising —
as told to Carl Weiss*

In advertising art circles, the name of Macy's comes up whenever merchandising is the topic. The biggest store in the world got there with the help of such sales experts as their Chief Art Director, Morris Rosenblum. His selling ability is no intuitive hit-and-miss shot-in-the-dark affair. Here's how he applies visual hard sell to ads.

What sells the retail products best in ads?

Show the product attractively. This is the hard core of Macy's art selling; show the product. Photos are preferred in showing the product as closely as possible to the actual item. Texture is blown up to dramatize this important sales feature. Big pictures are used throughout. Macy's art department has 25 photographic employees "rendering" products. Fashion and furniture stylists are part of this division.

How big should the products be displayed in the ad for maximum sell?

Keep photos as large as possible. Surprise type on photo, rather than lose part of it by cropping photo to allow for copy. Simple, fast reading, legible layouts are the rule. Caslon type for most of the headlines and logotype makes "one roof" for Macy's ads.

How should price be treated? When does it get the play?

Always, if the price is something to crow about, competition-wise. It prompt-



ly gets in the headline or next to it. Size is big, unlike national advertising approach. National ads are beginning to recognize advantages of a big sized price to sell merchandise. They are learning that "How much it is?" is first question the consumer asks.

How can ads, bursting with lots of products, copy and prices still maintain individual emphasis and an overall quality look?

Despite retail buy-it-now urgency achieved by big price size; despite profuse display of products, mail order coupon, Macy ads have a quality look. This is accomplished by avoiding big "buck-eye" negative reverses on black areas. Horsey type doesn't ride the ad down. Not every type area is punched up equally hard. This avoids losing all emphasis by equal heavy emphasis. Yet punch is achieved by careful type weight contrasts. Marriage of hard sell and quality gives impact without hurting the eye.

Should "hard sell" influence look of institutional ads?

Although Macy's policy is "hard sell", institutional ads hit hard to impress only the human service aspect of the company. The flower show ad maintained this policy. A sketchy illustration, for mood only, replaces the more realistic photo. Ad was designed to have poster-look. Customer need not read it all to get benefit offered.

CARL WEISS



Author Walt E. LaDriere is President of the Advertising Artists Association of Detroit; member of the board of directors of the Graphic Arts Association of Michigan; President of LaDriere Studios and formerly Vice President and Art Director, Gardner Advertising Co.; and possessor of a treasure chest full of awards.



Some are shooting for fashion appeal

auto ads - where are they going?

Human interest, "different" format, appeal to feminine mind are part of the current trend.



Some feature emotional appeal, strong in influencing women



Human interest ads, 1923 and 1953

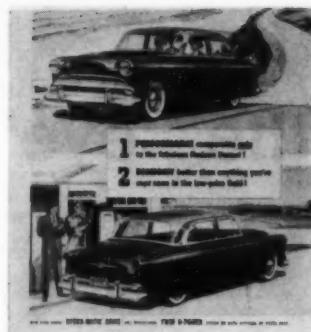
This so-called trend is a compulsion, not a choice. It's the trend that makes the artist, not the artist who makes the trend. The astute A. D. recognizes the trend; he is the pilot who charts the course through the inevitable flow of the current trend.

I once compared the A. D. to the director of an orchestra, but he must be more than that; he must be a diagnostician. And proper diagnosis is not always simple.

The problem of diagnosing trends is complex and often the real symptom is overlooked. First of all, we must be aware that techniques, styles and mediums are not the trend but the components of the trend. The trend is the broader concept in advertising brought about by economic pressures, influence of product design and even changing standards of living. It is the idea plus the direction of its execution.

It must be remembered that trends in the character of advertising are the result of social and economic pressures, and the A. D. must recognize these pressures and be able to diagnose their meaning. The Sterling Getchel format with its hideous Gothic type and myriads of photographs was a trend brought about by the depression. Ruthrauff and Ryan rode it in a number of successes but were smart enough to drop it when it had run its course. There are some A. D.'s still clinging to it, either by choice or direction.

The 5th Annual Exhibition of Advertising Art sponsored by the Art Directors



These are done with the man in mind

Club of Detroit was an excellent opportunity to study the direction which the current trend is following, and it is refreshing to note that each year, since these shows have started, the quality has constantly improved.

If I were one of the judges, I would have had a difficult time deciding which pieces merited award, but I think they did a wonderful job and I'm sorry that space does not allow me to comment on each award individually.

The A. D. Club of Detroit is to be congratulated for the job it is doing. I don't think anybody can appreciate more than I the impact of its efforts on the character and quality of Detroit art, and we should all thank men like Bill Johnson, Ralph Breding, Joe Franz and many others for the time and effort they have so willingly devoted to this wonderful work.

The most distinct trend is in automotive advertising. Therefore, I will confine this article solely to auto advertising.

To illustrate, I cite the current Lincoln ads; the pressure of monotony in auto advertising forced an A. D. to adopt a format that was different. For his presentation he used photography. I have no doubt that some art director presented plans as radical to his clients at one time or another, but the pressure which causes the trend was not strong enough to force the adoption.

Now the clients are all shouting at their A. D.'s to try color photography; not being good diagnosticians, they think it's the medium when in reality it's the conception and format that makes these ads outstanding.

Obviously the present trend is, and will be for some time, toward a different format. Layout will be the important factor; whether the execution will be an abstraction or photography will depend on what medium will best fit the style of the layout or campaign idea. As was evi-

dent at the Detroit Art Director's show, the pressure of the present trend will bring about some extremely radical art renderings.

What is good art from the artist's standpoint and what is good advertising sometimes do not come under the same category. But I have maintained and have proven several times—winning awards for the art, and Harvard awards for the most successful advertising campaign with the same material—that the two are compatible. Good art, good sell.

Art is and must be an expression of the spirit of the times.

Let's never forget that our job is to sell and the art that sells best will always constitute the trend in advertising art.

What sells beans or canned milk best is not necessarily best to sell Cadillacs. You must direct your appeal to your audience. Sometimes the audience is general and sometimes it's restricted, and with automobile advertising it is nearly always restricted.

Some auto advertisements such as Hudson or Buick have been consistent in directing their appeal to the same audience; others have not been able to make up their mind, partly because the economic situation changed their price position and accordingly their audience.

In the lower priced car brackets the trend should be more and more to human interest. Trends often return like styles and it would be well to study the success of the old Dodge campaign of the Roaring Twenties which showed very little, if any, car and only the word "Dependable" for copy.

Packard have been forced from one end of the keyboard to the other. Ford seem to know where they are going. Oldsmobile have a unique market but haven't hit on the right approach. Cadillac know their market and the kind of powder to use to hit that target. Nash

have been very smart in keeping in tune with the trend. Studebaker might do a better job of keeping their art up to their product. Chevrolet seems to be taking the human interest theme seriously and should go places with it. Ayer seems to know where they're going with Plymouth and should stick to it. It seems that Chrysler have jelled their ideas about their audience. DeSoto's problem is not completely solved by color photography. Dodge knew where it belonged once, and may find itself again soon. Pontiac, I think, are due for something, and Mercury has plenty of opportunity for slugging.

The A. D. on each of these accounts must diagnose his particular audience's current trend, or he will fail. The agency will fail to hold the account and the client also might fail. For now is the time you must pick the audience which is to be your market; it is the time of competition for these markets and not making the right diagnosis might prove disastrous.

I believe that ads of emotional appeal in our present trend have the greatest consumer impact.

Cadillac and Chrysler with their symbols of luxury, and Lincoln's tie-in with modern living, all have a strong feminine appeal which is necessary in any sales effort because the imaginative and male-influencing female is best reached through emotional appeal.

As competition gets keener, the proper approach to the feminine mind should become more important and the A. D. shows should continue to get more pleasing; but the masculine mind that controls the advertising budgets will probably prevail and the headlines will become bolder and longer and the ads more similar and less interesting.

In the interest of better art and more successful selling, let's hope the former will prevail.

the "eye" and you



Gene Dunn

a straight line in selling can be the shortest distance between an ad and a sale

The eye is exposed to hundreds and hundreds of signs, signals and objects every day and is expected to absorb them. The bill-boards on the highway, the subway car cards, the newspaper, magazines, direct mail, the shop windows, etc., all play an important part in selling. This advertising has the job and responsibility to communicate and explain to the public or to a special group who must be convinced that a product or service actually brings values in terms of economy, comfort and satisfaction, resulting in greater sales to the advertiser.

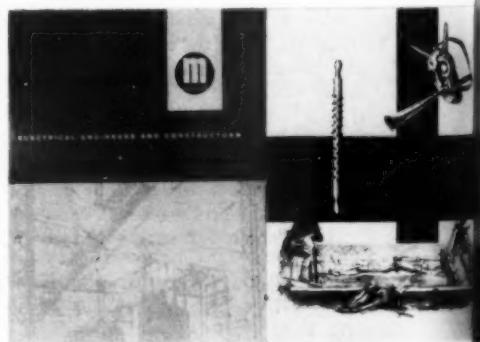
Unlike the camera the eye takes a meaning or impression to the mind. In the visual presentation of an idea, the important thing is not what is seen, but what is remembered.

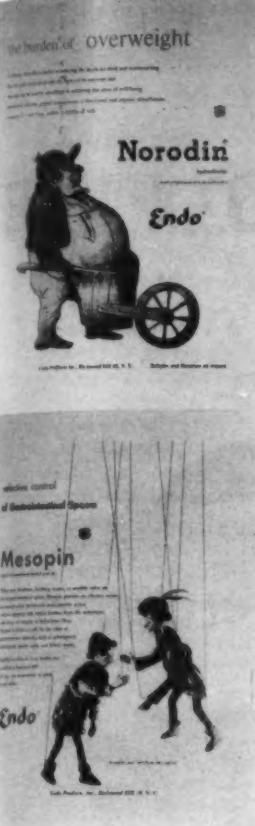
From literature to lemonade we find the need for a more simplified way of life. Simple, direct forms of communication are the most effective because they are most easily remembered.

Therefore it would be wise to think of the eye and the function of the mind before the graphic materials are put to work in final print form. To arrive at an harmonious arrangement with orderly emphasis, all of the elements must work together (copy, design, art, layout, typography, etc.) to create one impression, making the eye

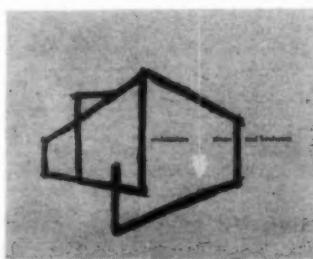
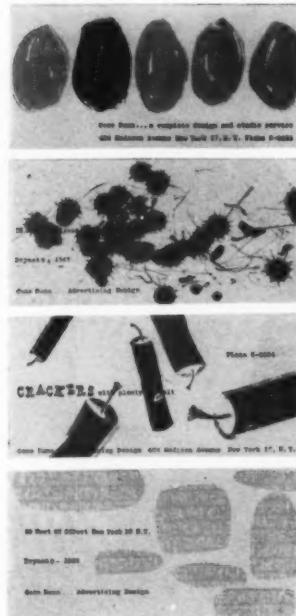
and mind more susceptible to rapid grasping, easy remembering of the message. In this way the eye can accept new and simple forms of expression yet grow less tired, be less emotionally confused.

The pieces illustrated here were designed by the author, a free-lance designer and AD. In arranging the elements of an ad or a printed page to produce a mood, emphasize a fact, sell a product, he has combined directness of communication with forceful impact and fresh approach.





Some of the author's promotional blotters



INTRODUCING FIVE FA



This advertisement is set in
Times New Roman, a Monotype face.
For the best in typography,
specify MONOTYPE.

E FAMOUS FACES

that are transforming typography

No doubt you've already heard about the changes some of these Monotype faces have brought about... how several of our largest publishers have used them to completely re-style their magazines... how publications overseas have utilized them to gain eye-interest and readability... But the real news is that the Monotype Company in Philadelphia now stocks the composition matrices for these faces, manufactured to fit American machines.

How these new faces were designed—and *why*, is a fascinating story. Even more fascinating are the dramatic "before and after" examples of their use. Write us for copies—we'll be glad to send them to you.



Write Department "A" for your copy of *Typographic Transformations*—the newest, most helpful manual on restyling printed matter.

monotype

LANSTON MONOTYPE MACHINE COMPANY
24th at Locust Street, Philadelphia 3, Pennsylvania

BRANCH OFFICES: 116 Spring St., N.W., Atlanta 3, Georgia · 170 Summer St., Boston 10, Massachusetts · 216 W. Jackson Blvd., Chicago 6, Illinois · 441 Lexington Ave., New York 17, New York · 55 New Montgomery St., San Francisco 5, California · IN CANADA: Monotype Company of Canada, Limited, 77 York St., Toronto 1, Ontario.



Monotype
Keyboard



Monotype
Composition Caster



Monotype-Thompson
Type-Caster



Monotype
Giant Caster



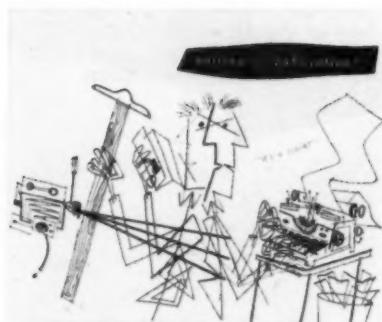
Although he has only recently turned twenty-five, Harry Borgman has behind him nine years of experience in advertising art. Starting his professional career immediately after graduation from a Detroit High school he was quickly recognized for his wide versatility being a painter, illustrator, designer and layout man.

For the past three years he has been with McNamara Brothers of Detroit, and his work has appeared in nearly every form of printed advertising: national ads, posters, books, catalogs, brochures, etc.

He devotes his free time, which is scarce, to his hobbies being an amateur astronomer and a not-so-amateur photographer.

UPCOMING ARTIST

Harry Borgman





connect your wires to buyers

The 3rd art, photo, graphic arts
BUYERS' GUIDE
will be published in the February
1954 issue of *Art Director & Studio News*

Compiled for art directors and all
buyers of art, photography, typography,
printing plates and allied services, the
3rd Buyers' Guide is the established and
accepted industry-wide source published
with industry-wide circulation
guaranteed.

It's Bigger!

Over 250 separate categories listed,
covering every service of art, photography
and the graphic arts. (See last page
of this announcement for complete list
of categories.)

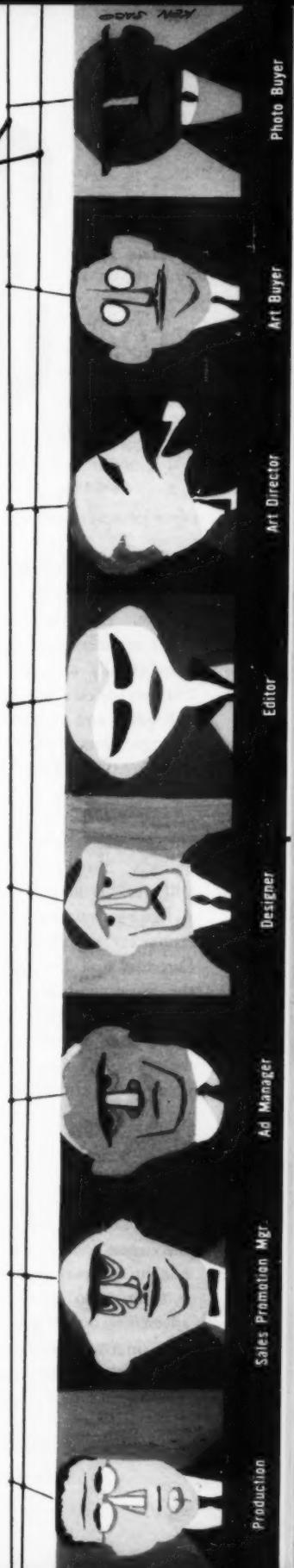
It's Better!

An expanded editorial reference
section in 1954 increases the Guide's
easy-to-use, up-to-date source of
supply information.

Your story, your listing, your display ad
will reach over 8000 art, photo,
and graphic arts buyers.

Listings as low as \$1.00 per listing.
Details on the following pages.

**The Buyers' Guide — The Market
Place for Art, Photography, and
the Graphic Arts**



3 the 3rd Buyer's Guide

is the only comprehensive directory published with industry-wide circulation guaranteed. Published for art, photo, and graphic arts buyers, the Buyers' Guide is your easiest, least expensive method of reaching your entire market.

What it does for you

- Makes it easy for buyers to find and call you. Lists your name, address and phone number under logical, easy-to-use, alphabetically arranged categories. Over 250 categories. Only \$1.00 per listing.
- Repeats and repeats and repeats your message. New, invaluable editorial reference material will keep the *Buyers' Guide* within easy reach of the art, photo and graphic arts buyer throughout the year. He will use it often, see your name repeatedly. No other medium or method will work as long for you.
- Reaches your market. As official publication for the National Society of Art Directors and live-wire trade paper for the entire industry, *AD&SN* and the *Buyers' Guide* cover your market coast-to-coast. As part of a regular issue of the magazine, the *Buyers' Guide* reaches the full regular circulation of *AD&SN* plus the thousands who buy the *Buyers' Guide* alone.

Who gets it

- Every member of the National Society of Art Directors, whose members control the largest volume of art and photography bought in seventeen major art markets.
- Over 8000 art directors, art buyers, advertising managers, sales managers, type directors, production managers, editors, book publishers, agency heads and account executives. Buyers in every branch

of the advertising and editorial market, periodicals, department stores, agencies, direct advertising.

- Multiple readership. Many copies are in agencies and firms where more than one person buys your services.
- Practically everyone who sells art, photographic and graphic arts services. The *Buyers' Guide* is the only directory published for this market.
- Note the major industry sections and the specific services listed in each group. ADs, art and graphic arts buyers, when they receive this *Buyers' Guide*, will literally hold the entire field in their hands. You will want to be included in this comprehensive directory.
- Your own particular service or specialty, if not listed on the last page of this announcement, will be added for you.
- See last page of this announcement for the most detailed cataloging of art, photo, type, and allied services ever published.
- *Art Director & Studio News* maintains the only national up-to-date name and address file of all listings and subscribers. Time and again we have "found" artists and photographers and printers for editors, ad managers, art buyers who have called. There is no charge for this service, either to those listed or those served. It is all part of *AD&SN*'s way of helping *Buyers' Guide* work for the industry.

The Buyers' Guide —

The Market Place for Art, Photography, and the Graphic Arts

*If you want
to get more
business . . .*

*tell all buyers about yourself
and your services in a space ad*

Take full advantage of the *Buyers' Guide* issue's tremendous coverage of the entire art buyers market plus their constant use of the Guide during all of 1954.

Here's your chance to introduce yourself to new accounts as well as to remind your present clients of all of your services.

And at the right time, too. Buyers go through the Guide when they're in the market to buy. A space advertisement will do its strongest selling job for you right then and there.

You can reserve space in the *Buyers' Guide* issue right now. Despite the bonus circulation, rates will not be raised. They will remain the same as those for regular issues.

Don't make the same mistakes several artists and photographers did last year when they decided they wanted to be in the *Buyers' Guide* after it appeared. Reserve your space now.

Here are several important details:

- 1 Size of page, column width and depth will be the same as present issues of *Art Director & Studio News*.
- 2 The *Buyers' Guide* will be reproduced by offset—as has every issue of the magazine.
- 3 Deadline for display ads is December 31, 1953. For your own benefit, reserve your space early. Use the space reservation form now. Space will be sold on a first come, first served basis, so make sure there's a place in the *Buyers' Guide* for you to tell your story.

instructions

Instructions for all listings except studios and representatives.

1. Each listing is 3 lines. Line one is for your name and phone number. Line two is for your street address, city and state. Line three is optional and is for description of your services. Copy for 3rd line is limited to 45 characters.

Sample listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relation booklets, packaging

2. There is no limit to the number of listings you may order. When ordering more than order form will accommodate, please list on separate sheets the exact wording of each listing.
3. To order listings, put category number (see next page) on order form below. Write 3rd line copy on the same line as category number. Fill in coupon at bottom of this page.
4. Each listing is \$1.00.

Instructions for representatives.

1. Complete coupon at bottom of this page.
2. List artists or photographers represented on blank lines in coupon. After each name you may describe in one or two words media, subject, or technique.

3. Example:

Arthur P. Koch PL 8-2455
424 Madison Av., NY 17
Kenneth Davies, trompe l'oeil
Sante Graziani, historical
Eric Godal, cartoon

4. Listing is \$1.00 for representative (including address and phone) plus \$1.00 for each artist and/or photographer listed.

Instructions for studio listings.

1. Studio listings should be used by all around service organizations.
2. To order listing, complete coupon at bottom of this page. On blank coupon lines list any or all services which apply. Refer to list under heading "Studios, Art" or "Studios, Photo" on next page.
3. Listing is \$5.00 whether one or all services are checked.
4. Sample listing below:

SAMPLE LISTING

65. art studios

Creative Ad Art BR 2-7138
9304 Santa Monica, Beverly Hills, Cal.

design	lettering	retouching	illustration	TV art	mechanicals	layout	poster	presentations	OTHER western design
*	*	*	*		*	*		*	

order form

YES. I want to be listed in the February 1954 issue in the 3rd Annual Buyers Guide. I am ordering the following:

Listings at \$1.00 each.....\$.....

Studio listings at \$5.00 each.....\$.....

Representative listings.....\$.....

\$1.00 for representative plus \$1.00 for each artist or photographer listed.

Subscription to Art Director

& Studio News.....\$.....

(\$2.00 per year, \$3.50 for two years).

Additional copies of Buyers

Guide.....\$.....

(Subscriber receives one copy. Listing does not include copy.)

Copy is \$1.00 each.

Enclosed is check/money

order for.....\$.....

(no listings accepted without remittance.)

I am interested in display advertising.

Please send rate card or

have representative call.

Art Director & Studio News * 43 E. 49th Street, N. Y. 17 * Plaza 9-7722

Name _____

Print exactly as you wish it to appear in Guide

Address _____

City, Zone, State _____

Telephone _____

Representative (if any) _____

Category No. _____

For individual listings, maximum 45 characters for 3rd line copy.

Deadline for listings is December 20, 1953. Don't wait — get yours in now.

classification index

ART

- 1. advertising design
- 2. airbrush
- 3. annual report
- 4. architectural rendering
- 5. art books
- 6. art directors, consultant
- 7. art supplies
- 8. book jackets
- 9. booklets, direct mail
- 10. Bourges technique
- 11. car cards
- 12. caricatures
- 13. cartoons
- 14. catalogs
- 15. charts
- 16. collages
- 17. color separations
- 18. comic books
- 19. continuities
- 20. displays
- 21. employment agencies
- 22. exhibits
- 23. fine art for industry
- 24. greeting cards
- 25. heraldic design
- 26. home economist
- 27. ideas
- 28. labels
- 29. layouts
- 30. leather designs
- 31. letterheads
- 32. maps
- 33. mechanicals
- 34. oil painting
- 35. package design
- 36. pen and ink
- 37. pencil
- 38. pharmaceutical design
- 39. plastic engraving
- 40. Pochoir
- 41. portraits, painting
- 42. portraits, sketches
- 43. posters
- 44. presentations
- 45. products styling
- 46. record albums
- 47. reproportion calculator
- 48. scale models
- 49. scratchboard
- 50. sculpture
- 51. silk screen
- 52. spots
- 53. stock art
- 54. tempera
- 55. trade marks
- 56. wash drawing, b&w
- 57. wash drawing, color
- 58. wood engraving
- (other)

ILLUSTRATION

- 59. animals
- 60. automobiles
- 61. aviation
- 62. characters
- 63. chemical
- 64. children
- 65. children's books
- 66. decorative-humorous
- 67. fashion & style
- 68. flowers
- (other)

- 69. food
- 70. furniture
- 71. general
- 72. glamour
- 73. historical
- 74. home furnishings
- 75. industrial
- 76. interiors
- 77. jewelry
- 78. landscape
- 79. marine
- 80. medical
- 81. men
- 82. product-still life
- 83. scientific
- 84. shoes
- 85. sport
- 86. story
- 87. technical
- 88. teenagers
- 89. women
- (other)

LETTERING

- 90. alphabets, designed
- 91. comp. lettering
- 92. engraved in plastic
- 93. lettering
- 94. photo, film, process
- 95. presentation
- 96. speedball
- (other)

RETOUCHING

- 97. art
- 98. carbons
- 99. color toning
- 100. dye transfer
- 101. fashion
- 102. Flexichrome
- 103. industrial
- 104. Kemat
- 105. photo, b&w
- 106. photos, color
- 107. products
- 108. renderings
- 109. technical
- 110. transparencies
- (other)

TV

- 111. animation
- 112. art
- 113. cartoons
- 114. film production
- 115. historical posters
- 116. lettering
- 117. models
- 118. slides
- 119. story boards
- 120. three-dimensionals
- 121. titles
- (other)

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- 122. aerial
- 123. animals
- 124. architectural
- 125. babies
- 126. carbons
- 127. cats & dogs
- 128. children
- 129. color

- 130. experimental
- 131. fashion
- 132. food
- 133. general
- 134. horticultural
- 135. hosiery
- 136. illustration
- 137. illustration for artists
- 138. industrial
- 139. interiors
- 140. location
- 141. medical
- 142. motion pictures
- 143. movie stars
- 144. murals
- 145. photo agencies
- 146. photomicrography
- 147. portraits
- 148. products
- 149. publicity
- 150. reportage
- 151. set design
- 152. slide films
- 153. still life
- 154. stock photos
- 155. strobe
- 156. table-top
- 157. testimonial
- 158. three-dimensional
- 159. trick photography
- 160. VIPs
- (other)

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- 161. b&w prints in quantity
- 162. carbons
- 163. color assemblies
- 164. color prints in quantity
- 165. color separations
- 166. color toning
- 167. copy of artwork
- 168. duplicate transparencies
- 169. dye transfer prints
- 170. Ektacolor
- 171. Ektachrome processing
- 172. enlargements
- 173. Flexichrome
- 174. montage
- 175. one-shot camera service
- 176. photocombining
- 177. photo murals
- 178. photo oil coloring
- 179. repportioning
- 180. slides
- 181. strip-ups
- 182. transparencies
- 183. viewgraph slides
- (other)

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- 184. blueprints
- 185. copy prints
- 186. ozalids
- 187. ozachromes
- 188. photostats
- 189. van dykes
- 190. visualcast slides
- (other)

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- 191. advertising presentations
- 192. binders, edition
- 193. binders, loose leaf
- 194. binders, mechanical
- 195. binders, pamphlet
- 196. book cloth
- 197. collotype
- 198. display manufacturers
- 199. electrotyping
- 200. embossing
- 201. engraving, steel & copper
- 212. finishing

- 213. flexographic printing
- 214. flocking
- 215. gold stamping
- 216. gravure plate making
- 217. gravure printing
- 218. imprinting
- 219. indexing
- 220. labels
- 221. lacquering
- 222. laminating
- 223. letter services
- 224. lithography
- 225. mailing
- 226. mat makers
- 227. mimeographing
- 228. mounting & finishing
- 229. multigraphing
- 230. multilithing
- 231. paper distributors
- 232. pebbling
- 233. perforating
- 234. photoengraving
- 235. photogelatin printing
- 236. plastic printing plates
- 237. poster printers
- 238. printers, letterpress
- 239. rotogravure printers
- 240. sheet-fed gravure printers
- 241. silk screen printers
- 242. stereotypers
- 243. swatching
- 244. tabbing
- 245. tags
- 246. thermographers
- 247. typewriter composition
- 248. typographers, hand
- 249. typographers, machine
- 250. typography, old-fashioned
- 251. varitype composition
- 252. varnishing
- (other)

ART STUDIOS

- 253. (Check any or all)
- creative
- design
- direct mail
- illustration
- layout
- lettering
- mechanicals
- packaging
- posters
- presentations
- retouching
- service
- TV art
- (other)

PHOTO STUDIOS

- 254. (Check any or all)
- children
- fashion
- food
- illustration
- industrial
- interiors
- location
- motion pictures
- product
- reportage
- slide films
- still life
- TV
- (other)

ART REPRESENTATIVES

- 255.

PHOTO REPRESENTATIVES

- 256.

Production News

New typefaces, a fluorescent coated paper, and two platemaking techniques make their debut

Day-Glo coated stock has been developed by Crocker-Burbank Papers in the Day-Glo six color range. Prices have been reduced, printing quality for letterpress, offset, gravure, screen process has been improved. Day-Glo coated one side, the color brilliance has been improved, lightfastness is same as with old line.

Heritage

Immediate acceptance and lasting appreciation that is blessed with both character and beauty is the lot of *Heritage*, ATF's delightful new semi-script of eighth century calligraphy with the utility

American Type Founders has issued a semiscript called *Heritage*. Designed by Walter McKay, it is especially suited to social printing, is available from 14 pt. to 30 pt. Specimen sheets from ATF, Elizabeth, New Jersey.

ATF has also produced a small quantity of scarce Oxford and Oxford Italic from historic matrices. Produced in 12 pt., face was designed by Archibald Binny 157 years ago. It is between oldstyle and modern types in design.

Full color newspaper advertising, so prevalent in midwest and around the country, may be one step nearer to use in New York City as the result of the Warnecke Color Process. Mr. Warnecke, manager of the color studio at the N. Y. News, has developed a full-color platemaking procedure whereby a set of screened separation positives can be made from supplied continuous tone separation negatives and a full color proof of them viewed in about an hour.

Imperfections can be corrected by remaking positives. Process permits okaying color proof before metal plates are made, is said to enable good color matching, cut production time and costs. Is suitable for coarse or fine screen work in 2, 3, 4 colors.

McCall Corporation is making vari-sized four-color letterpress advertising plates from originals by reduction or blowup to fit different space requirements. Process will adapt plates of "wrong size" for McCall to McCall's mechanical requirements.

This is a new application of an old principle with a technique developed by Everett R. Eaton, general manager of the photoengraving division. Two processes are involved: direct proportion (used chiefly in blowups), and same-screen (usually for reduction).

In the direct proportion blowup method, careful attention to scaling reduces the problem of margin maintenance. A 120-screen 7 x 10 plate becomes 8½ x 12 and 108-screen in the blowup. The screen is coarsened with the increase in plate size, but does not result in an objectionable appearance.

The same-screen process is used primarily for reduction because of the danger in screen becoming too fine for the printing process. This danger is variable with the nature of the copy.

Connectors, undercutting, make-ready in the engraving, and uneven surfaces due to burnishing are eliminated. No color correction is necessary, little hand etching and finishing indicated.

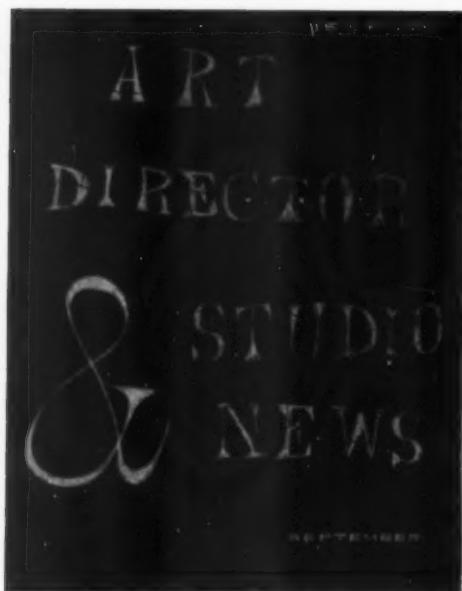
Venus Bold Extended

Lake of Geneva

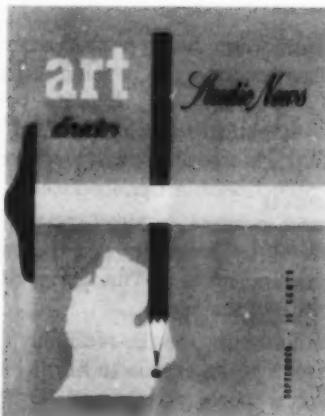
Venus Extrabold Extended

Marine Boats

Bauer Alphabets, noting trend toward heavy and extended letters, has brought out the Venus family. Known in Europe, Bold Extended has been added so that the family includes Light Extended (18-36 pt.), Medium Extended (18-42 pt.), Bold Extended and Extrabold Extended (18-54 pt.) as well as Light Italic and Bold Italic (18-24 pt.). Extrabold is first to be imported. Whole family will be available here by mid-September. Showings available from Bauer Alphabets, Inc., 235 E. 45th St., New York 17, N. Y.



Harry Borgman



George Pisana



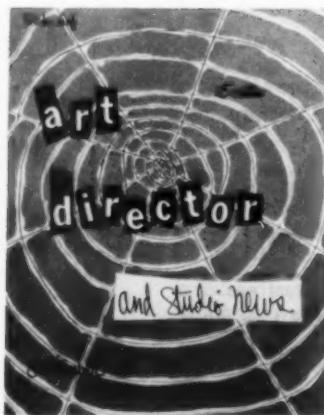
Bill Johnson



James Giannontoni



James Dunne



Sheldon L. Dorf



A. Wm. Masnick, Jr.

Detroit's cover contest

This month's ART DIRECTOR AND STUDIO NEWS cover was selected from over 100 entries submitted by Detroit artists and art directors for our "Art in Detroit" edition. Contest judges—a Detroit Art Director's Club member, an artist, and one of our editors—sought fresh ideas and good design, and finally narrowed the field to eight well-executed covers. In addition to the winning design, submitted by Doug MacIntosh, these are the entries which reached the final round.

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Art

campaign continuity

*via antique art
in modern layout*

Antique art is being used by the American Management Association to give continuity to direct mail promotion of its national conferences.

A.M.A. conferences are held in eight functional divisions of business management ranging from finance to packaging. Each meeting is promoted entirely through direct mail pieces sent to different but often overlapping lists of business executives. Because of the diversity of subject matter, it was difficult to agree on a common copy theme, so the association staff decided to seek unity through a similarity of appearance among the various mailing pieces. Art Director Hal Rogers chose antique art with a modern layout because it was distinctive yet easy to apply.

Main effort is concentrated on the meeting announcements, regarded as the principal selling pieces. Each is mailed two months before the conference. Art work then is rescaled to six by nine inches for the complete conference program, mailed one month to six weeks in advance.

Art and copy for each announcement are built around a central theme, drawn either from the general subject matter

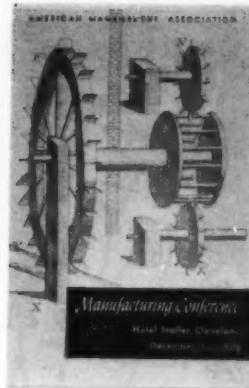
(b)



of the conference or from a particularly important session on the program. Color, illustrations, and typography are keyed to this theme.

Illustrations are engravings or woodcuts, some as old as the sixteenth century, most of them borrowed from the New York Public Library's picture collection and the Bettman Archives. Rogers tries to select subjects strong in male interest since the association's membership

is predominantly male. For the sake of legibility, well known type faces are used in all body copy. Modern layouts keep



(a)



sales presentations

presentation designers

a studio devoted exclusively to the creation of SALES PRESENTATIONS with a "SELLING" DIFFERENCE

101 WEST 55TH ST., NEW YORK 19 • PLAZA 7-3176

**Typographically speaking, it's
IMPERIAL AD SERVICE**
37 WEST 47th STREET
NEW YORK 19, N. Y.
Judson 6-1437-8-9



Specialized Art for . . .

- tv spots
- slides
- presentations
- slide films
- color
- black and white

complete production facilities including animation, live action, sound recording . . .

by specialists in the field of commercial motion pictures, television spots and television shows . . .

Phone or write for our Brochure.

Our 23rd Year

Fletcher Smith Studios, Inc.
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(c)

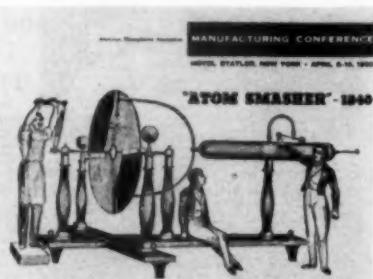
the antique designs from seeming dated.

After experimentation a standard size of 8½ by 11 inches was selected as the best all-around direct mail size within the limits of third class mail. All the folders are two-color self-mailers, printed by offset.

The trend in advance registrations for A.M.A. conferences this year has been upward, and Rogers likes to feel some of the credit is due to the antique art announcements.



(d)



(e)

(a) MANUFACTURING CONFERENCE:
Since automatic production was one of



CANFIELD
ASSOCIATES

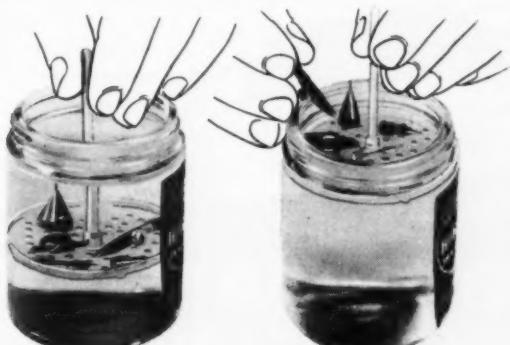
40 W. BETHUNE
DETROIT 2, MICH.

For your added
convenience
... a handy new

**HIGGINS
PEN CLEANER**

package

It would be difficult indeed to improve on the popular cleaner which makes all your brushes, pens and instruments better than new...but we now make it even easier for you to use!



A plastic strainer in each new 6 oz. jar invites you to drop instruments and parts unconcernedly in cleaner.

Simply lift strainer to retrieve thoroughly cleansed instruments without soiling fingers and without clumsy fishing in jar.

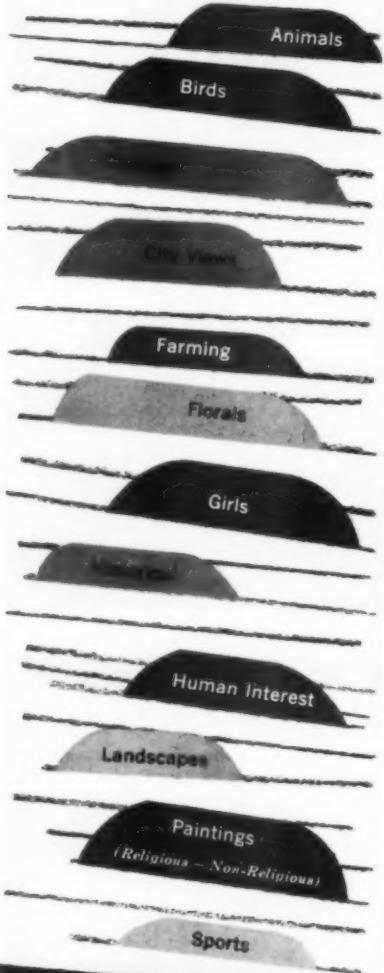
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NON-INFLAMMABLE • NON-VOLATILE
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19 WEST 44th STREET, NEW YORK, N. Y.

the chief topics of the conference, progress in industrial techniques provided a general theme. The front cover showed an old copper slitting mill, without copy except for the conference name and dates.

(b) MARKETING CONFERENCE: "Operation Sales" was the front cover headline, illustrated by an engraving by Larmessin of a seventeenth century peddler who carried all of his wares on his person. Inside the three-fold piece the peddler and headline were repeated with pertinent copy and with typographical trade cuts of various types of seventeenth century tradesmen. Color was fuschia because Rogers felt sales executives would react favorably to a strong and unusual color. Starting with this announcement, art work was captioned with an identification of its source; this was in response to requests from members.

(c) PERSONNEL CONFERENCE: Evaluation was the theme. Cover art showed an Indian mogul being weighed with gold as a balance. The caption explained that this showed a historic Aryan ceremony accompanying a royal coronation; the mogul was weighed in gold and the gold distributed to the poor. The two balances were black on a white background; background of the remainder of the cover was red-orange to highlight the white scales. No promotion copy was used on the front cover to add importance to the inside headline, "There are better ways to find a man's worth." The inside art showed other measuring devices, including a caliper, weights, and a Roman scale. The Roman scale was repeated on the back cover.

(d) INSURANCE CONFERENCE: Copy theme was prevention, symbolized by a knight in armor. Knight was used on front and back covers and inside.

(e) MANUFACTURING CONFERENCE: Since atomic energy was a featured conference topic, an 1840 dynamo for generating static electricity was pictured on the front cover and the accompanying headline read, "Atom Smasher—1840." Background color was yellow-orange to suggest a warning sign. Inside art illustrated the structure of the atom, and copy developed the message of the headline, "How You Can Use Atomic Energy."

X14970... one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



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MURRAY HILL 2-4234

trade talk

ART DIRECTION CHICAGO: Robert T. Bonk, formerly AD with Needham, Louis & Brorby, Inc., will serve in the same capacity with J. Walter Thompson Co. . . . Grant Advertising, Inc. named John H. Jackson to creative director . . . LOS ANGELES: Edwards Agency, Inc. has named George Akimoto senior AD. He formerly was AD at August Door Agency, Miami . . . MINNEAPOLIS: Henry R. Kinsell, formerly of Olmstead & Foley, has opened his own art studios located at 83 S. 10th Street . . . NEW YORK: William T. Murphy upped to AD at E. T. Howard Co. . . . Edward Kislan from AM, Blackton Shops, to AD, Cassel Advertising . . . Buchanan & Co. named Walter N. Russell AD from Kastor, Farrell, Chesley & Clifford . . . Thomas & Delehanty, Inc. has appointed S. Kaisi Hohu AD . . . Robert G. Wilson from Remington-Rand to Contempo Advertising Artists as AD . . . As part of an expansion program William Melish Harris Assoc. have appointed Carl Male AD. He was formerly with W. L. Stensgaard . . . Lennen & Newell named AD Hans Sauer vice-president . . . Raymond Paul Rose to AD of Thwing & Altman, Inc. from Will Burgess & Co. . . . Arthur E. Macon to AD of Kastor, Farrell, Chesley & Clifford Inc. Previously with Cunningham & Walsh, Inc. . . . Walt Aspinwall now AD with Kenneth Rader Advertising, was with Tracy, Kent Co. . . . SAN FRANCISCO: Wallace L. Sommers, Assistant AD at Raymond L. Sines & Associates, has assumed the same position now at Wyckoff & Downard . . . Bob Conever, previously with Todd & Associates, has been made AD and PM with Raymond I. Lang Advertising . . . SEATTLE: Pacific National Advertising has named Peter Meilleur AD. He previously was with The Bon Marche department store . . . ST. LOUIS: Wallace C. Wangerin, who used to have his own art studio, now is AD for Arthur R. Maggio, Inc. . . . Correction: To correct the errors in July and August Trade Talk, Budd Hemnick writes, "I have been with Kenyon & Eckhardt since March 1951; have never worked for William Esty at any time. I did not replace John J. (Bud) Hill at Kenyon & Eckhardt, John J. Hill did not replace me at William Esty. I was art director at Good Housekeeping Magazine for seven years before joining Kenyon & Eckhardt. Bud Hill worked for Kenyon & Eckhardt for eighteen years before joining William Esty."

What's Al Parker got that you haven't got?

It's an odd question because there really isn't any way to compare artistic talent or success. But there are plenty of talented men in studios, agencies, free lancing or art directing . . . who sometimes wonder why they're not on top of the pile. They've got it on the ball, all right, but somewhere along the line they just didn't click. Some of them will spend the rest of their lives with the \$64 question still in their heads. And some of them—the ambitious ones—want to do something about it . . . right now!

♦ It is for these men that we are writing this ad . . . because it is for these ambitious ones that the Famous Artists Course was created. If you're one of them, here's what the Famous Artists Course can mean to you. It's a brilliant refresher course in Fundamentals . . . which, as you may know from perhaps bitter experience, a great many art schools fail to teach properly, if at all! Then, and this is equally important, the Famous Artists Course is an extremely practical, working compendium of the most advanced methods of the top men in the art field. And these top men haven't held back on any of their techniques or methods for producing great pictures!

♦ All of it is the kind of information and subject matter that no other art school in the nation—resident or home study—is prepared to give you! They just can't. They haven't got teachers like these . . . they can't afford them!

♦ It's important for you to know that America's 12 Most Famous Artists aren't just names on a letterhead, either. They actually own and run the Famous Artists Course. They devoted literally years of their time to creating the Famous Artists Course, and today they still devote much of their time, talent and effort to keeping it outstanding in every respect.

♦ And, as you probably know, the Famous Artists Course is particularly adapted to your needs as a working artist. Because it is a home study course . . . you can start on your way to more money and real achievement, by studying the techniques of the top men in America, during your spare time!

♦ Which brings us back to Al Parker. He and the other famed artists on the faculty—Norman Rockwell, Jon Whitcomb, Steve Dohanos, Ben Stahl, Robert Fawcett, Peter Helck, Austin Briggs, Harold Von Schmidt, John Atherton, Fred Ludekens, Albert Dorne—have a lot that *you can get . . .* through the Famous Artists Course! . . . things that answer that \$64 question! Write for the FREE illustrated booklet that tells you all the details . . . today!

FAMOUS ARTISTS COURSE

Studio 41-I3, Westport, Connecticut

FREE Tell me more about the Famous Artists Course. Send me, without obligation, your illustrated booklet.

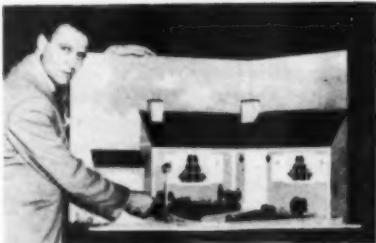
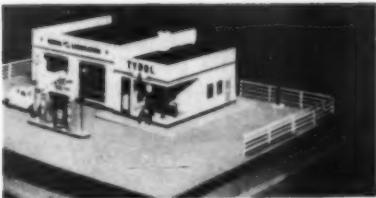
Mr. Mrs. Miss _____ Age _____

Street _____

City, Zone, State _____

3D

tv displays



*Their
multi-
uses*

By E. G. Shipman

One of the most advantageous uses of 3 dimensional displays is in TV. One type of this display is the miniature model done to scale. An excellent example is the gasoline station designed for Clark Agnew of Lennen & Newell, Inc. It affords many opportunities for variation, such as, making the main part of the station and having either of the bays loose so that you can show it differently for several weeks by adding or removing right and left bays. The same can be done by making up different island arrangements with pumps and using various types of cars. These all add to its flexibility and afford many pleasing camera angles.

Model houses have proven particularly valuable in overcoming production problems. This one in particular is the Crosley house designed by Dan Content of Benton & Bowles, Inc. The problem here was to show a modest priced home and garden arranged so the camera could take an angle shot starting in the road about opposite the end of the house, come across the yard, then directly into the kitchen window. The window has a heart which separates as the camera dollies in and focuses through the open heart upon a photo about 12 inches in back of the window. This photo is a complete kitchen scene. This and many other variations of kitchen appliances

may be used to give an illusion of a live kitchen. The house is built and split down the center with a blow-up of clouds in the background, creating distance. Another example used was a ranch house with a series of window and door changes accomplished by making flats that fit on the front levels of the house affording maximum variation at minimum cost.

The Best Foods display designed by Ed Mahoney of Benton & Bowles, Inc. is an excellent method of guaranteeing the most uniform message in product identification and product uses by any announcer on local stations. This complete commercial consists of the display stand, several photo still lifes, four art cards with lettering and art, color corrected labels for the bottle, lettering for the bottom of the bottle, a title with lettering and the carrying case. This makes a complete kit. Duplicates were sent to many stations where they will be used for a number of weeks with occasionally a new card added.

The General Motors kits, designed for Gene Murray of Kudner Agency, give the announcer a miniature score board, complete set of leading college football teams, sufficient numerals to make any possible score combinations and product desk plaque. These kits were distributed to a number of stations giving complete national coverage. They have proven to be compact and efficient.

Bill LaCava of Benton & Bowles, Inc. designed the Maxwell House display. This problem was a coffee jar suspended in mid air with an illusion of stars and sky plus lettering above and below the jar. After turning the jar on the lathe and making color corrected labels, our problem was the suspension of the jar about 18" in front of the back of the shadow box and have it tilt forward so that the entire top would show. This was accomplished by a long rod extended through the back of the box with a gear arrangement near the jar. On the other end of the rod is a handle with a positive stop so that the jar will stop at the correct position. After this was finished, 12 more jars were added in the back. These were made stationary with the back row being half jars. The entire interior of the shadow box was painted black so that as the camera dollies in, it gives an illusion of jars floating in the sky.

for change in proportion of existing art...



call...

Edstan

STUDIO

40 WEST 57 ST., PLAZA 7-1820

Wanted:

By one of Cleveland's largest studios an

ILLUSTRATOR

whom we can feature on our staff. He must be of proved ability with experience on national accounts. Substantial income based on above requirements.

Box No. 800, AD&SN
43 E. 49 Street, N.Y. 17

trade talk

ART & DESIGN BALTIMORE: "A Studio" has been opened at 130 W. Hamilton St., SA 7-6209. Everett C. Rose, designer-illustrator, owns it . . . CHICAGO: Mary Lou Wise has joined Coventry, Miller & Olzak as an illustrator . . . DETROIT: Illustrator Earl Blossoms is at New Centers Studios . . . Lewis Art Supply is celebrating its 25th anniversary this year . . . MacManus, John & Adams, Inc., Bloomfield Hills, has added Kenneth Cowhey to the art department. John Vivian has been added to the copywriting staff . . . MILWAUKEE: Robert C. Reynolds to manager of new catalog department of Hubbard-Antisdel, from Drott Mig. Corp. . . . NEW YORK: David Carson, formerly of the Warner Bros. Pictures and Twentieth Century-Fox Films advertising departments has joined Lane-Bender Inc., as representative . . . Kudner Agency has named Rudy Johnson business manager of the art department . . . Color technician Leonard Fordham now with James R. Rose Color Labs. . . . Bill De Vie is moving his Art Service to Hotel Shelton at 49th & Lexington, Suite 316, EL 5-4060. Invites his friends to drop in for a swim in the Shelton pool . . . Wesley Balz, formerly of Selwyn Ltd. and partner of John Joyce, Inc., opened his own studio at 17 East 45th Street . . . SAN FRANCISCO: Kemart has moved to 340 Front Street, YU 2-1566.

AGENCIES BALTIMORE: Boxell & Jacobs has opened its 12th branch office . . . Wise Advertising, Inc., new agency, is at 20 Lexington St. . . . BOSTON: Burvill & Cox is new name of Advertising Counselors . . . CHICAGO: Richard Morton Co. moved to 318 Washington Blvd. . . . New offices of Cowan & Dengler, Inc. are 1416 Merchandise Mart . . . COLUMBUS: Kersker, Inc., advertising moved to 744-746 Grandview Ave. . . . DALLAS: James W. Huff Advertising to 514 Gibralter Life Bldg. . . . DENVER: Bob Betts Advertising now at 1150 Bannock Street . . . DETROIT: Ralph Sharp to 736 Lothrop Ave. . . . Bingham Technical Advertising now at 915 E. Jefferson Ave. . . . Hershey-Paxton Co. to 3007 East Grand Blvd. . . . Burke Bartlett Co. to larger quarters at 2608 N. Woodward Avenue, Royal Oak . . . Powell-Grant, Inc. becomes Powell-Gayek Advertising, Inc. . . . HOLLYWOOD: Hilton & Riggio's new office now in the Taft Bldg. . . . LOS ANGELES: Outdoor Advertising to 3750

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trade talk

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DETROIT

West 6th St. . . . Pacific Coast, Inc. opened at 1250 Wilshire Blvd. with Harvey West in charge. He formerly was with Brooke, Smith, French & Dorrance. . . . New organization, Hicks, Naidich & Wile, Inc. at 8584 Sunset Blvd. . . . MINNEAPOLIS: Maurice McCaffrey, formerly AM with Dayton Co., opened his own agency in the Syndicate Bldg. Specialty is retail advertising . . . Spaeht Advertising moved to 106½ N. Ninth Street . . . NEWARK: Advertising Unlimited relocated to larger office at 207 Market St. . . . NEW YORK: New advertising service, Howard A. Harkavy, at 341 Madison Avenue. Specialty, printed promotion for industrial advertisers . . . Robert Knox Advertising Co. at 104 E. 40th Street . . . John Phillips Advertising's branch office to 550 Fifth Avenue . . . New address of Banners & Grief is 18 E. 41 . . . Alfred N. Miller & Co. to new and larger quarters at 342 Madison Avenue . . . Pat Kelly Advertising Agency opened at 225 W. 57th Street . . . Gordon Baird Associates moved to 41 E. 50th . . . Catholic Press Assn. of the US to 150 E. 39th Street . . . Direct Mail Advertising Assn. moved to 381 Fourth Ave. . . . Philip Lesly Co. to 424 Madison Avenue . . . John C. Patterson Public Relations moved to 347 Madison . . . William Melish Harris Assoc. moved to larger quarters at 25 Vanderbilt Avenue . . . PHILADELPHIA: John P. Eldridge Advertising and Sales Promotion has become the Eldridge Co. and is now located in the Packard Bldg. . . . Everling Associates and Richard A. Foley Advertising Agency have merged . . . W. H. Watt Advertising now at Radnor Road & Chew Lane, Radnor, Pa. . . . OAKLAND: New advertising and public relations agency, Pen Johnson & Associates, at 3660 Broadway . . . PORTLAND: H. Richard Seller Advertising has been opened at 206 S.E. Grand Avenue . . . SAN FRANCISCO: Len Gross has opened his own advertising and public relations Company at 408 Stockton St. . . . Two agencies reopened: Malcolm Dewees Advertising and Public Relations at 1233 Montgomery St.; Sam Ewing Agency at 260 Kearny St. and in Mill Valley, Marin County. . . . SEATTLE: Richard Finkel & Associates have moved to larger quarters at 1810 7th Ave. . . . WILMINGTON: The Duffy Organization has opened at 9th St. & Monroe.

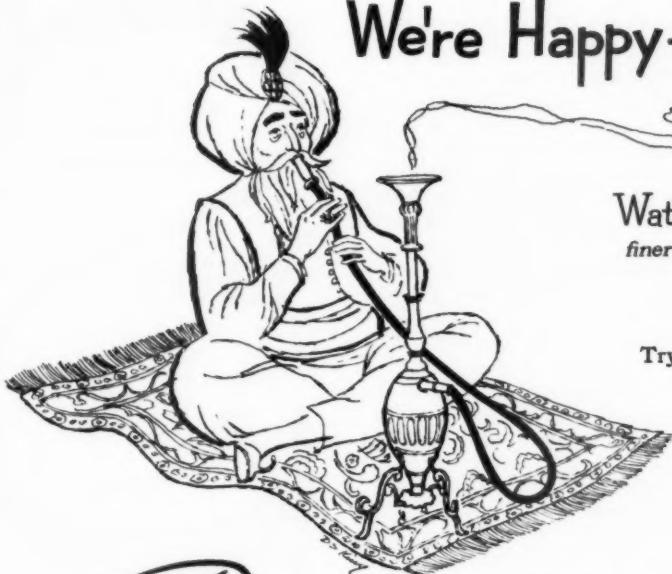
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Our 'phone number remains the same...
MURRAY Hill 7-2237.

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irritating. No 30-day test is necessary,
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Artists and photographers, amateurs and professionals can enter this national competition by submitting one or more designs for a permanent seal to be used by the National Anti-Vivisection Society. The prizes:

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- \$150 — 2nd Award**
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- \$ 25 — 5th to 12th Awards**

CONTEST CLOSES: NOVEMBER 1, 1953

You need not be a member of the Society to compete for the Award. Information on the movement is yours for the asking. No obligation, of course.

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REPORTING SERVICE, INC.

Alexander Roberts
General Manager

247 W. 46th St. • N. Y. 36, N. Y.
Circle 6-4950

trade talk

ADVERTISING PROMOTION

T. Jack Henry, formerly V.P. at Kenyon & Eckhardt, is now AM, Lincoln-Mercury Div., Ford Motor Co. He succeeds Robert F. G. Copeland, now manager of advertising and sales promotion . . . John T. Davis now AM with Kent-Moore Organization, Inc. . . . Lewis S. Brenner from NBC to AM with Marchal, Inc. . . . Phillip Ritter, 3rd, to director of advertising, Wm. S. Merrell Co., Cincinnati . . . Carl Soine in PM with Speed & Co., Baltimore; was assistant AD at Lord Baltimore Press . . . Western Union Telegraph Co. named Seymour Margules AM. Before he was AE with Biow Co. . . . Edwin P. McIntyre to Merkin Paint Company, Inc. as AM . . . Maxwell C. Ross is ad director for Old American Insurance Co., Kansas City . . . Capezio, Inc., New York has boosted Mary Lynn Wagner to sales promotion manager . . . Walter Craig, from Benton & Bowles to ad director with Pharmaceuticals, Inc. . . . He succeeds Samuel L. Tedlow who is now executive v.p. and assistant to the president . . . W. B. Hanft has been appointed ad and sales promotion manager for C. A. Woolsey Paint and Color Co., Inc. . . . Tad Jeffery is upped to assistant ad and sales promotion mgr. at Kraft Foods Co. . . . New v.p. and director at Haight, Welch & Grover, Hartford is Melvin G. Grover, formerly ad director of Fawcett Publications . . . Richard M. West boosted to ad manager with Osborn Mig. Co., Cleveland . . . John G. Howell advanced to ad director at Superior Sleeprite Corp., Chicago . . . Shelby A. McMillion is directing advertising and public relations at Jack & Heintz, Inc. . . . National Lead Co. promoted T. Howard Sarine from assistant to ad manager . . . John W. Waddill, previously assistant AM with Trans World Airlines, Kansas City, has the same position with Northwest Airlines, Inc. . . . Two promotions at Corning Glass: Howard E. Bahr to director of displays, and John T. Lanahan to public relations manager . . . James W. Robertson is now ad director at Necchi Sewing Machine Sales Corp., New York . . . Albert L. Morse has joined David D. Doniger & Co. as ad and publicity director . . . Gruen Watch Co., Cincinnati has elected Henry Dorff v.p. in charge of advertising . . . John J. Poister, formerly

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601 WEST 26 ST. N. Y. 1

ILLUSTRATIONS

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WELLINGTON HOTEL
716 AVE. and 33rd St. N.Y. 19



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PAUL MOUNDS • PFEIFFER'S BEER • PITTSBURGH PLATE GLASS, PAINT

DIVISION • SAMSON FOLDING TABLES AND CHAIRS • SNOW CROP

FROZEN FOODS • SUN-MAID RAISINS • HIRAM WALKER-TEN HIGH WHISKEY

WRITER'S WRITER'S

FROM STUDIO THRU SHOP



trade talk

in sales promotion at Zenith Radio, is presently in the contact department of Tempo, Inc., advertising arts, Chicago . . . Hugh McKellar of Squirt Co., sales promotion manager, has added AM duties to his responsibility . . . Hallicrafters upped A. Raymond Bermond to ad manager . . . Black & Decker boosted three: John F. Apsey to marketing manager; replacing him as ad manager is G. Ross French; Robert A. McGrain to sales promotion manager . . . William J. Torrey upped to supervisor of sales, advertising, and sales promotion for Los Angeles Soap Co. . . . Consolidated Grocers Corp., Chicago, boosted John M. Ryan to assistant advertising manager . . . Paul Shively to coordinate industrial advertising and trade exhibits for Cities Service . . . Earl Littman from George N. Kahn, New York to Jones & Brown, Inc., Pittsburgh, as ad director . . . Sears & Roebuck, Cleveland, upped Herbert Miller to AM . . . Bradley P. Williams promoted to general merchandise manager, including ad director, sales promotion and publicity, at Masonite Corp. . . . Dorothy Constantine, previously with Kenyon & Eckhardt, to Dancer-Fitzgerald-Sample, New York, as copy supervisor . . . Edward Salisbury, formerly with New York Mirror, now ad director with Thomas Nelson & Sons, New York . . . Ralph A. Vierno appointed director of International operations for Charles Antell, Inc. . . . Marshall S. Lachner named manager of soap and industrial sales departments of Colgate-Palmolive-Peet Co. . . . Allen Marks to Western sales manager of Bemiss-Jason Corp., Calif. . . . Raised to AM of Ernst Bischoff Co., Inc. is I. W. Monahan . . . Berta MacDonald is not with Aircraft Mills, as stated in previous issue. She is sales promotion manager with Harper's Bazaar.

CAMPAIGNS You are seeing more new Packards on the road, and more Packard ads in the papers and magazines. This is no coincidence. New promotion program pouring \$8,000,000 into the effort to regain Packard's high position in the field has helped almost double 1953 production for first six months, over last year. Sales have more than doubled. Agency is Maxon . . . Second-half 1953 ad schedule for Ekco Products Co. is \$500,000, biggest in its history. Includes national magazines and

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25 11 x 14 Color Prints
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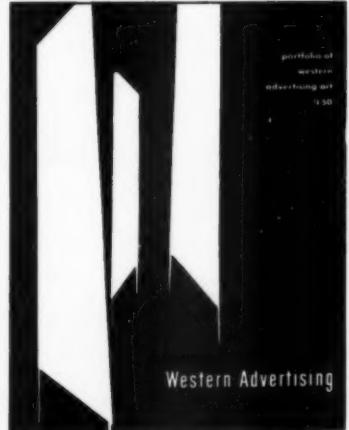
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Check our quality!

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800 Lexington Avenue

If it's natural color prints
it's naturally *Charles* color prints



8th Portfolio of Western Advertising Art
96 pages - 250 reproductions - of the best western art, selected from the Los Angeles and San Francisco art shows. Just out! Buy yours today at your art store . . . or send \$1.50 to Western Advertising, 580 Market St., San Francisco 4.

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trade talk

Sunday supplements. Handled by Dancer-Fitzgerald-Sample . . . we will have to eat a lot of sardines this year to support **Maine Sardine Industry's \$500,000 to \$8,000,000 promotion**, via BBD&O . . . A new kind of canned corn will get big push from **Green Giant Co.** . . . Schick, Inc. is spending \$1,500,000 in six weeks from mid-September to October 31 to sell electric shavers via magazines and TV . . . Full-color campaign by **William Carter Co.**, infants' and children's clothes, will run rest of the year in magazines, ties in with dealer mats, display ideas for stores, etc. . . . used car market, which threatens to bottleneck some auto sales, is being attacked by ad campaigns. One of first to meet this problem is **Packard** . . . **General Mills**, with earnings and sales at an all-time high, spent about \$15,000,000 for all media during past year, will increase ad budget for coming year . . . Plant of Rainier Brewing, San Francisco, taken over by **Theo. Hamm Brewing** of St. Paul. Is being modernized, will be in production by next Spring. Rainier name taken over by Sick Brewery, Seattle, who will market under that name in California . . . biggest-ever campaign being set by **Emerson Radio**. Budget is \$7,000,000 . . . **Omar Inc.** has been manufacturing and selling food in the mid-west, spending about \$750,000 on advertising. The Omaha company is now going national with its cake and dessert specialties . . . **International Harvester** has 77 big reasons for intensifying its promotion to reestablish itself as the farm equipment leader. 77 new products developed in the past two years, at the rate of one every ten days, will be pushed in farm papers and magazines and in direct mail, as well as in dealer aids and on radio . . . **druggists** are intensifying efforts to make their stores headquarters for Christmas shopping. Ruthrauff & Ryan is handling campaign, theme of which is "Gifts Galore for 1953" . . . first ads on new **Bissell Carpet Sweeper** are breaking in September, via N. W. Ayer, Chicago . . . a living room massage chair is being promoted by **Niagara Manufacturing & Distributing Corp.**, Adamsville, Penna. Promotion is national, via Walker & Downing, Pittsburgh . . . electric blankets and sheets will be promoted nationally by **Northern Electric Co.**, via Kencliffe, Breslich & Co., Chicago. This is first national promotion by the company in 41 years . . . a high fidelity phonograph made by **Webster-Chicago Corp.** will start advertising this fall in magazines. Agency is Fuller &

stats in full color

we can now announce the availability of "Colorstats". they can be quickly made from any of the following types of color originals:

art work of any kind
color prints (carbro, dye transfers, etc.)
printed matter
color transparencies
flat merchandise (fabrics, rug samples, etc.)

SIZES & PRICES

up to 8 x 10	\$10.00
11 x 14	15.00
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one day service
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top quality carbro and dye transfer prints for reproduction.

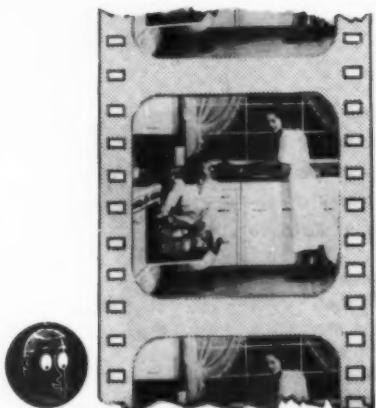
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motion pictures...

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EASTERN STUDIOS

PLAZA 7-5090

trade talk

Smith & Ross . . . Westinghouse is aiming at doubling its TV set sales, is stepping up its promotion accordingly. Part of schedule includes color in *Life*, *SEP*, *Parade*, *American Weekly*. Fuller & Smith & Ross is the agency . . . **Sylvania Electric** is also breaking a heavy fall campaign . . . Chicago's **Simpson Electric** will spend \$250,000 in 12 months promoting electric equipment . . . **GE's Telechron** electric clocks will be heavily promoted till mid-December in magazines, via N. W. Ayer.

PHOTOGRAPHY Mooney-Rowan Publications, Inc., has been formed to continue sale of books previously owned by **Camera Magazine**, which has merged with Photography Magazine. Sales campaign planned . . . William J. O'Neill has joined the staff of John Joyce, Inc. as associate photographer . . . **Eastman Kodak** was really on top of the world with Hillary when he conquered Mount Everest. Brrrr! . . . 19th **Kodak International Salon of Photography** will be in Sydney, Australia. Entries are

due by November 1 . . . William Beebe, noted naturalist, was presented the 600,000 **Leica camera** for his outstanding work in the field of photography . . . James Wong Howe photographed a 16mm documentary on **Dong Kingman**, "The World of Kingman." Used Eastman color.

MEDIA **The Reporter** is offering, beginning this month, advertisers a chance to use covers for split-run tests without extra charge; later on the magazine will offer the same service on its inside pages . . . **Children's Times** is accepting advertising now . . . For the first six months of '53, as compared to the same period of '52: **Coronet's** ad pages jumped 83% and ad revenue 62%; **Parade** gained 51% ad revenue, **U. S. News & World Report** added 164 pages, **Mademoiselle** in August had 266 ad pages, and **Mechanix Illustrated** will increase to 224 pages in October . . . **Eye and Photo**, Martin Goodman publications, will take ads beginning next month . . . **Institutional Feeding & Housing**, new Conover-Mast monthly bows in November. **Bar-Restaurant** will become a section of the new mag . . . To bleed or not to bleed: the former is being induced by

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Woman's Day with no bleed charge for four-color ads . . . Speculation in Detroit is whether or not ex-senator **Blair Moody** and a 21 person syndicate will publish a newspaper in the Michigan Rotary Press, Inc., which was Michigan Rotary Printing Co. . . . **Arrow**, ADed by Edgar N. Rowell, will be published by Colony Publications, Inc. as a weekly comic newspaper supplement . . . **American Mercury** will take advertising next month.

EXHIBITS **A. I. Friedman:** during September, Humorous Illustration by Syd Landi . . . **Museum of Modern Art:** thru Oct. 4. Furniture by Thonet, Special Summer Exhibition, Ten Automobiles; Sept. 23-Nov. 29, Good Design; Sept. 30-Nov. 22, State Department Architecture . . . **Springfield Art League:** Nov. 8-29, drawing, sculpture, painting by members.

DEATHS **Sidney C. Lomas,** former artist and art director of Ladies' Home Journal and McCall's . . . **Thomas L. L. Ryan** retired head of the former Pedlar & Ryan, Inc., New York advertising agency.

TELEVISION CBS-TV will begin color programs using the NTSC system beginning September

15 . . . **Robert S. Johnson**, formerly consultant for RKO Pathé, Inc., has joined them as commercial film producer . . . **Frederick A. Long**, who was director of radio and TV at Geyer Advertising, is now v.p. and general mgr. with United Artists TV Corp. . . . Kling Studios have appointed **Richard J. Cunningham** director of motion picture and TV production. He was previously with John Sutherland . . . **Lawrence Menkin** sees no substitute for imagination and a sharp pencil to make low cost TV shows—not even money. He has more to say about it in the 14th Shows edition of Radio-Television Daily . . . Concern with economics of TV production also brings suggestions from **Jack Campbell**, Associate producer, Loucks & Norling Studios, Inc.: select a producer then write the script, use symbolism in sets and art instead of complete realism, use interchangeable sets, sound recordings, camera shootings, use music and color only when necessary—and above all be simple . . . **Frank Brandt**, formerly with BBD&O is TV AD with Hewitt, Ogilvy, Benson & Mather . . . **Nicholas E. Gibson** is now AD at NBC TV . . . "Captain Video" has a new producer-director at Dumont TV: **Frank Telford**, formerly of Young & Rubicam. Last we heard they were looking for a new sponsor.

Opaque—Brilliant . . .



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Fine Artist Quality Opaque Designers' Colors for illustrating and all commercial art. For brush or airbrush. Selected palette of 45 colors—in 3/4-oz. glass jars. (White also in 2-oz. jars.)

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what's new

EXPOSURE METER for use with still and movie cameras, 3-D, b. & w. or color. It is calibrated in standard ASA index numbers for all popular still and motion picture film. Full range of exposures from 1/1600th to 4 full min., stops from f1.5 to f32. Shock-proof meter powered by photo-electric cell; weighs just over 2 ounces. Bertram "Chronlon" is available at camera stores.

FRISKET WITH RUBBER BASE ADHESIVE, the first of its kind, has been developed by Bill Einhorn of Arthur Brown & Bros. "E-Z Frisket" is \$4 for 5 yards and \$12 for 20 yards. Free samples are available at Brown's at 2 W. 46th Street, New York 36.

PROTECTIVE FIXATIVE. A non-yellowing charcoal and pastel fixative, Tuffilm Fine Mist Spray, by M. Grumbacher, Inc. Packaged in 12 oz. pressurized cans. Protects and waterproofs layouts, art work, type proofs, maps, signs, photos, models, etc. Prevents rust and tarnish on metal articles. \$1.95, art supply stores.

LABELS FOR FORWARDING ARTWORK or photographs for use by agencies, art studios, photographers and manufacturers' sales divisions. Graphic Art Labels, 12401 Griffing Avenue, Cleveland 20, produces four numbers now with more to follow. Distributed at art supply stores and other graphic art suppliers at 75c per 100.

CHANGES IN LACEY-LUCI. Visualizer now retails for \$485 fob Newark; Art Aid & Camera retails for \$535 fob Newark. In place of the #1 photoflood lighting system in parabola reflectors currently supplied, is a new system consisting of four PS 25 500 Watt 3200 Kelvin bulbs for b. & w. as well as color utilization, mounted in square reflectors for even light distribution. Copyboard size is increased from 18" x 24" to 24" x 24".

NEGATIVE FILING. Eastman Kodak's leaflet, "Filing Negatives and Transparencies," outlines tested methods of classifying, identifying, and storing photographic negatives and sheet film transparencies. Lists sources of photographic filing materials. Liberally illustrated. Free from Sales Service division, Eastman Kodak, Rochester 4, New York.

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of

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FULL SERVICE
FACILITIES TO
SERVE THE
PARTICULAR
NEEDS OF
PARTICULAR
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book notes

HOW TO MAKE MOBILES, John Lynch. Studio-Crowell. \$3.00.

Directed to the hobbyist, 48 illustrations help the author tell and show how to design and make simple and complicated pieces of metal, wood, glass, cardboard, paper or plastic. Covers balance, materials and tools, finishes and color schemes as well as construction methods.

GARDEN FLOWERS, Margaret Simeon. Studio-Crowell. \$1.50.

A how-to book. Elementary, brief, and illustrated. Tells how to sketch, reviews materials, flower design, structure line and tone, texture patterns, leaves, etc.

BOOKS FOR THE ADVERTISING AND MARKETING MAN. Advertising Federation of America. \$1.00.

A revised edition, paper bound, of the classified bibliography on advertising, marketing, selling and related subjects, including art, copy layout, production, etc. Includes list of publishers, authors, and governmental publications as well as classified list of books.

VATICAN ART, Karl Ipser. Philosophical Library. \$7.50.

160 full page fully captioned illustrations with index, data on origin of photographs. Art not illustrated is listed by location and described.

THE MASTERY OF OIL PAINTING, Frederic Taubes, Studio-Crowell. \$6.00.

Painter and technician Taubes has written a complete and illuminating report on paint technology, on the techniques of the old masters. Book is highly factual, non-theoretical, based on years of research and recent experiments employing microchemical analysis of grounds, paints, media, technical application.

Book is illustrated, indexed, contains a glossary. First part covers the old masters. Latter half discusses present day materials and techniques.

A HISTORY OF FLOWER ARRANGEMENT, Julia S. Berrall. Studio-Crowell. \$6.50.

A period by period study covering ancient, medieval, Flemish, French (17th, 18th, early 19th centuries), traditional English, Victorian, and colonial and 18th century American flower arranging and painting. Two chapters cover Chinese and Japanese arranging and vases and a final chapter is on contemporary arrangements. 200 illustrations in gravure, many in color, spark the presentation.



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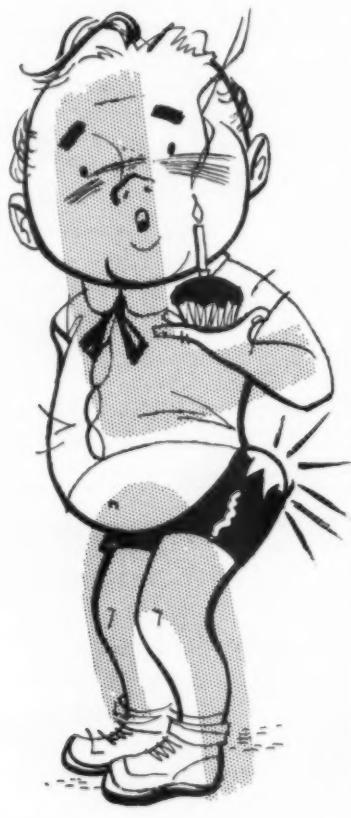
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WO. 3-8522

GRAPHIS, No. 46. Current issue of this international bi-monthly features a 38-page section on Japanese Advertising Art. Shows Western influence, American and European, in design, art and photography. Shows posters, publication art, direct mail, packaging, for wide variety of products. 13 pages devoted to Japanese woodcut artists. Same issue has features on Air Travel Publicity, John Speeds England, Erick Nitsche, Contemporary Magazine Covers, and Expressionism in Photography.

WHO'S WHO IN AMERICAN ART, edited by Dorothy B. Gilbert. R. R. Bowker. \$17.50.

A 558-page directory of American and Canadian biographies, containing 6,836 biographies of professional painters, sculptors, illustrators, and designers as well as art education, editors, critics. Includes address, career, current and recent activity, teaching, exhibitions, honors, published works, etc. Includes a geographical index, list of obituaries 1947-52, and list of open exhibitions.

THE AMERICAN THESAURUS OF SLANG, Leslie V. Berry and Melvin Van den Bark. Crowell. \$6.95.

Slanguage for copywriters could be the subtitle of this 1,200 page reference guide. It's a new, entirely revised edition of the work first published in 1942. As authoritative and up-to-date as such a work can be, it contains general slang expressions, colloquialisms, teen talk, professional, sports, military and scientific terms. Words are classified by ideas, as in Roget's International Thesaurus, and a 350-page alphabetical index makes the book easy to use.

THE GREEK SPIRIT IN RENAISSANCE ART, Lucie Simpson. Philosophical Library. \$4.75.

A study of the way in which the Greek spirit manifested itself in the art of the Renaissance period. Book is based on lifetime's research and visits to private collections in Greece, Italy and France. Indexed. 206 pages.

POPAI OFFERS A NEW BOOK CONTAINING 50 CASE HISTORIES of successful retail store displays that have done an outstanding job of selling consumer products. For each of the displays the book, "Hall of Fame", tells: 1. The selling problem; 2. The solution worked out; and 3. Definite evidence of the results obtained. Other information and pictures of each display are included. Copies are available at \$1 each from J. K. Gould, Point-of-Purchase Advertising Institute, 16 E. 43 Street, New York 17, N. Y.

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Oregon 3-0900

THE TRIUMPH OF THE ALPHABET, Alfred C. Moorhouse. Henry Schuman, Inc. \$3.50.

The story of the rise to world supremacy of the alphabet and a study of how men invented writing. The author traces some of the thought processes behind these cultural achievements and points out in what ways some systems have been better adapted to survival than others.

Chief systems covered are cuneiform, Egyptian, Chinese, and the alphabet. Epochs surveyed range from fourth millennium BC to the present.

Is decorative material coming back? Designer Rae Cowan says yes and backs his belief with 150 newly created designs. Absence of ornaments in today's advertising and commercial printing, says Cowan, is caused by a lack of spontaneous decorative material to fit the mood or needs of mid-century design.

Photo-Lettering's Ed Rondthaler has made Mr. Cowan's designs available. In a recently issued catalog he is showing the AD and designer contemporary decorations created for use with contemporary lettering, types and layouts.

Unlike the now stereotyped and overly decorative material of the 1920's and early 30's these have a sweep and simplicity, a freshness that might spark an ad, emphasize its mood, intensify its eye appeal.

Viewing the decorations shown here, bear in mind that like photo-lettering, these linear and brush decorations can be reproportioned, curved, stepped-up and repeated, printed on innumerable backgrounds.

CHILDREN'S TOYS THROUGHOUT THE AGES, Leslie Daiken. Praeger, \$4.95.

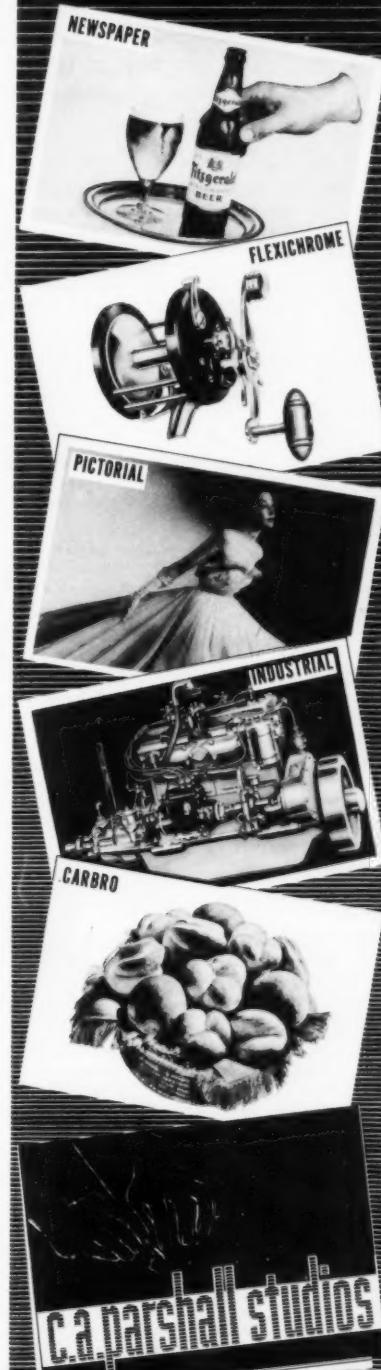
A charming book, containing 115 illustrations, both halftone and line, b&w and full color, that will serve the AD and artist as a source file. Describes everything from ABC books to Zoetropes, including humming tops and musical chairs. Book is well indexed, with special list of illustrations, list of toy collections, a bibliography, and a list of catalogues of toy exhibitions.

PEDAGOGICAL SKETCHBOOK, Paul Klee. Praeger. \$3.50.

Sibyl Moholy-Nagy has translated Klee's book, originally written for use in the Bauhaus in Germany. Klee's drawings and captions illustrate his concepts of the phenomenon of interweaving lines. It also discusses principles of planes, structure, dimension, equilibrium, and motion.

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ART DIRECTOR & STUDIO NEWS

bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

ANNUALS

2. Graphis Annual of International Advertising Art. Edited by Walter Herdeg and Charles Rosner. 753 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. \$12.50.
45. Penrose Annual 1953, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. International Poster Annual—1952. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
28. 31st Annual of Advertising and Editorial Art. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
37. U. S. Camera Annual, 1953. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$6.95.
41. Modern Publicity, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

TYPOGRAPHY

39. How to Recognize Typefaces, R. Randolph Karch. Shows key characters of more than 1400 currently used type styles, arranged in order of their likeness. Includes data—on type classification, families, fonts, color. \$6.00.
43. An Illustrated History of Writing and Lettering, Jan Tschichold. Illustrations of writing from Egyptian, Grecian, Roman civilizations through the middle ages down to the present. History of book-press lettering traced. \$4.00.
49. Pen and Graver. Alphabets and pages of calligraphy by Hermann Zapf. A fine example of a revived art. \$8.50.
59. The Studio Book of Alphabets. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.

SWIPE FILES

19. 750 Designs, Borders, Backgrounds, Tints and Patterns, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.

ART

27. New Techniques in Practical Art for Reproduction, Jean Borges Mayfield. About using Bourges sheets, black-and-white retouching, pre-separated art, transparency correcting. \$7.50.
54. The Science of Color, prepared by the Committee on Colorimetry of the Optical Society of America. Traces the use of color by prehistoric man, through the Roman civilization. Technical and theoretical accounts of color, includes 25 color pages, diagrams and graphs. Excellent reference for students and professionals. \$7.00.
55. Loren MacIver and I. Rice Pereira, by John I. H. Baur. Biographical and critical study of two leading American women painters. Many reproductions of paintings by both, in color, half tones, and line cuts. \$3.00.
56. African Folktales and Sculpture by Paul Radin. Collection of African myths and folktales with over 160 photos of examples of the plastic art of the African cultures. Glossary of unfamiliar terms, Index of tribal sources. \$8.50.
61. Dictionary of the Arts, by Martin Wolf. Materials, terms, implements, techniques, etc., of all aspects of the arts defined and described with reference to all schools and movements in esthetics. Unfamiliar and local terms are explained. Periods from cave-dwelling to the present are covered. Familiar, as well as obscure cultures included, with major stress on Western civilizations. Cross-indexed. \$10.00.
62. Mastery of Oil Painting by Frederic Taubes. Explores the techniques and materials of old masters and parallels these analyses with instruction in use of present day materials. Illustrated with details of past and present paintings. \$6.
63. Manual of Historic Ornament by Richard Glazier. Illustrates the evolution, tradition and development of architecture and the applied arts. For students and craftsmen. \$3.50.
64. Art in the Ice Age by Johannes Maringer and Hans-George Bandi. Demonstrates prehistoric man's mastery of color, design and form in his artistic expression. Profusely illustrated with color, b. & w. gravure, and line drawings. \$12.50.
65. Vatican Art by Karl Ipser. 160 illustrations of painting and sculpture of the Vatican. Explanatory captions. \$7.50.

WINDOW DISPLAY

24. The Art of Window Display, Lester Gaba. Well illustrated primer on how to design windows that sell. \$5.00.
58. The Drama of Display, visual merchandising and its techniques, by Jim Buckley. Begins with simple, elementary designs and how they apply to the display of merchandise and includes an analysis of its mechanics, methods and techniques. Many illustrations supported by legends. \$10.00.

COPYFITTING

42. Streamlined Copy-fitting, by Arthur B. Lee. 58-page manual has character count for more than 1350 faces, including caps and small caps. All necessary scales on one master gauge. \$4.95.

ART DIRECTOR & STUDIO NEWS

43 E. 49th Street, New York 17, N. Y.

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50 51 52 53 54 55 56 57 58 59 - 60 61 62 63 64 65

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